THE UNIVERSITY
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'GOING-ON': SILENCE AND LATENESS IN THE WORK OF

J O H N H E J D U K

AND

S A M U E L B E C K E T T.....

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DECLARATION

This thesis is submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy (PhD) at The University of Edinburgh.

I declare that this material, which I now submit for assessment, is entirely my work and has not been submitted, in whole or in part, in any previous application for a degree.

I have identified and acknowledged the source of all facts, ideas, opinions, and viewpoints of others.

…….....

Signed: Jason M. O'Shaughnessy (candidate) 29th August 2019

ABSTRACT

By means of critical comparison, this thesis develops new understandings of two distinguished late modernists – the architect and educator John Hejduk and the author Samuel Beckett. Hejduk once describing his praxis as 'fly-like', as if landing here and there on the skin of the discipline, and the thesis adopts this tactic as a methodological mode. Considering distinct phases in the work of both Hejduk and Beckett, this thesis reads 'lateness' as a theoretical and aesthetic term that impacted much of their work and, through this, aims to advance new understandings of their respective oeuvres. Although working in different disciplinary fields, it observes they had both characterised their work in the same way – as late and operating within an almost exhausted field. In Beckett's case, the problematic of coming late initially involved a retreat from any ascent to linguistic mastery à la James Joyce, while for Hejduk, it had to do with the depleted possibilities available to a late generation – one that came in the wake of heroic modern masters Mies van der Rohe, Le Corbusier and Frank Lloyd Wright.

Reading their works from the late 1960s through the 1970s in terms of theories of cultural lateness and the vicissitudes of modernism (including late- and post-), it develops new readings of the sense of belatedness and pessimism that prevails in some of their key works. Notwithstanding the difficulty critics have had in classifying Hejduk and Beckett's works in this period, this study attempts to clarify and develop distinctions that further our understanding of them. In doing this, the thesis examines the problematic of epochal lateness through Adorno's claim of the barbarism of post-Auschwitz aesthetic production and its relation to silence. It suggests there are important correspondences between Hejduk and Beckett in their attempts to make visible what had been silenced and bear witness to a catastrophic history that negotiates culture's 'after-Auschwitz' aporia. The performative acting-out and spectral/ghostly qualities of the theatrical characters in Beckett's play *Endgame* (1958) is related to this – but so too is the depleted figure of the angel that emerges in Hejduk's Berlin projects. His adoption of it as emblem and of the theatrical mode of the masque is a turning point that decisively separates his late from his earlier work. The thesis concludes by considering the last works developed in the shadow of the approach of death and the type of lateness that subsists in them. It analyses the highly religious scenes (of crucifixes, crosses, monstrous and angelic figures) of Hejduk's

last works *Enclosures* (1999-2000) and *Sanctuaries* (1999-2000) produced just before his death in 2000. Arguing that these works reclaim architecture as mythological and 'sacred' space, it maintains that these scenes are also evidence of a late operation. While reanimating themes of time/space and reality/fiction of the *Masques* (space), they also signal the type of recapitulation often identified with late style - indicative of its *mythopoeic* tendency. Similarly, examining Beckett's last works in relation to biography and the medical condition of aphasia, it contends these works do not necessarily represent a diminished or defective form of writing. Instead, it signals the type of irresolution that is the prerogative of late style that Beckett recognised in late Beethoven and which Adorno had theorised. Read this way, the supposed incoherence of these final written words mark the condition Beckett's literary form was striving towards from the very beginning – supplementing a literary oeuvre that had affirmed the possibilities of failure and inexpression.

As an overall schema relating to Hejduk and Beckett, lateness is thus not merely a project reduced to the last few years of an individual but is instead, produced by individuals deeply impacted by distinct historical moments. In this context, and viewing modernity as a late condition, we are reminded that some significant artists manifest the style normally associated with old age in order to exceed the limitations of their epoch.

LAY SUMMARY

This thesis will develop new understandings between previously unconnected subjects - namely, the consideration of two distinguished late-20th Century modernists - architect and educator John Hejduk, and author Samuel Beckett. It acknowledges they both had specifically characterised their practice as 'late', operating within an almost-exhausted field. Arguing that lateness - as a theoretical and aesthetic condition - appears inseparable from their processes and themes, it considers specific works by Hejduk and Beckett via conceptualisations of Late Style by Theodor W. Adorno, Hermann Broch and other thinkers.

It examines the anxieties around coming 'late'- which for Beckett initially involved turning away from the literary mastery of James Joyce's. For Hejduk, it acknowledges how his statement characterising his position as being 'too late' vis-à-vis the heroic Modernism of Mies van der Rohe, Le Corbusier and Frank Lloyd Wright - informs much of his practice up to the middle of the 1970s. Around the idea of epochal lateness and interpreted through Adorno's claim of the impossibility of artistic production after Auschwitz, it analyses vital correspondences between a number of Hejduk and Beckett's projects that had attempted to make visible what had been silenced and to bear witness to a catastrophic history. It considers the last late works and the type of personal and epochal lateness that subsists in them. It analyses the religious scenes (of crucifixes, crosses, monstrous and angelic figures) of Hejduk's last works *Enclosures* (1999-2000) and *Sanctuaries* (1999-2000) that had been produced just before his death in 2000. Arguing that these works reclaim architecture as mythological and 'sacred' space, it contends these scenes are evidence of a late operation. While reanimating themes of time/space and reality/fiction of the *Masques* (space), they also signal the type of recapitulation identified with late style - indicative of its *mythopoeic* tendency. Similarly, critiquing Beckett's last works and *Comment Dire/What is the Word* (1989) against biography and aphasia, it maintains the literary form do not necessarily represent a diminished or defective type of writing. Instead, it claims the supposed incoherence of these final written words mark the condition Beckett's literary form was always striving towards from the beginning - signalling the type of irresolution identified with late style that Beckett recognised in late Beethoven and which Adorno had theorised.

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I owe enormous thanks to my family; my wife Louise Dennison-O'Shaughnessy has provided endless understanding and patience in supporting this endeavour. Similarly, I could not have gotten this far without the incredible support from my parents Liam and Marie. Finally, to my two daughters Daisy (10) and Amelia (7) who showed unusual levels of curiosity in the mercurial figures of Vladimir (Didi) and Estragon (Gogo); it provided them with an entry-point into the world of this study and made bedtime reading all the more enjoyable.

Jason M. O'Shaughnessy, [MMXIX]

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TO GELATINIZE FORGETFULNESS.[1]

Figure 1 John Hejduk during a lecture, Prague, 6 September 1991. (Photographer unknown)

THERE IS NOTHING BUT A VOICE MURMURING A TRACE. A TRACE IT WANTS TO LEAVE A TRACE, YES, LIKE AIR LEAVES AMONG THE LEAVES.[2]

Figure 2 Samuel Beckett, at the Royal Court Theatre, 1979 © Paul Joyce.

[1] John Hejduk, "The X-ray, Thoughts of an Architect," in *Victims: A Work* (Architectural Association, 1986).
[2] Samuel Beckett, "Text for Nothing XIII," in *Texts for Nothing and Other Shorter Prose, 1950-1976*, ed. Mark Dixon (Faber & Faber, 2010), 51.

INTRODUCTION [s]

Entering …. *anxieties* … Lateness ..

> I don't have thoughts about my own work. So don't be upset if my answer to your question is no. It is not a reasoned one. I simply do not feel the presence in my writings as a whole of the Joyce and Proust situations you evoke. If I were in the unenviable position of having to study my work from my points of departure would be the 'Naught is more real . . .' and the 'Ubi nihil vales . . .' both already in *Murphy* and neither very rational.[3]

There is generally, some difficulty in beginning a study when one's own position to the artistic oeuvres under scrutiny is either peripheral or fragmentary. This seems all the more problematic when one is dealing with an author such as Samuel Beckett whose rebuttal in the form of a citation derived from Arnold Geulincx's pessimistic nostrum (as witnessed by the above quotation) '*Ubi nihil vales, ibi nihil velis'* ('*Where you are worth nothing, there you should want nothing'*) - presents an immediate challenge to the curious scholar. The task of establishing a study of a writer who claimed he could not even talk about his work is made even more demanding when they readily admit that "you know by experience what little help I am with my own work and have little or no advice for you."[4] Likewise, to those "bastards of critics" looking for some elucidations of "mysteries that are all of their making," there is little enough (or any) consolation:

> If people want to have headaches among the overtones then let them. They can provide their own aspirin.[5]

Philip Solomon elaborates the difficulties of intercepting Beckett. He states that "any attempt to establish an overall evaluation of the many works of Beckett is, obviously, fraught with dangers - summary judgements and self-aggrandizement not being the

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[3] Samuel. Beckett, Letter to to Sigle Kennedy, 14th June 1967 "On Murphy", in Disjecta : Miscellaneous Writings and a Dramatic Fragment, ed. Ruby Cohn (London: John Calder, 1983), 113. (Beckett's ellipses)

[4] Beckett, 'Letter to Alan Schneider on 12th August, 1957 on 'Fin de Partie' ('Endgame')',15.

[5] Samuel Beckett, 'Letter to Alan Schneider on 29th December, 1957', in No Author Better Served : The Correspondence of Samuel Beckett and Alan Schneider, ed. Maurice Harmon (Harvard University Press, 1998), 24.

least of them."[6] However, Solomon presents some prospects for second-generation Beckett criticism – maintaining that the second-generation critic could, in fact, begin to "narrow his scope to a more limited subject and, from this perspective, focus upon one or a small number of Beckett's works."[7] Discussing these possibilities in the mid-1970s, he maintained this could be achieved by avoiding more comprehensive studies of Beckett oeuvre and by developing new perspectives. It would involve being less occupied with the 'rules of the game' and, instead, turning one's attention to how the 'game is played'. In order to perform a study in this way, Solomon advocates it could be pursued through "a sustained, close examination of the text considered in its literal sense as a weaving composed of many interconnected threads by means of an analysis that eschews inclusiveness for depth and wealth of detail."[8] Understood this way, the possibility thus emerged for the second-generation critic to develop more closely developed insights into the material he treats that can add a further dimension to the 'tradition' of Beckett criticism. If what has advanced in the intervening period (since the 1970s) comprises an extension of a tradition of Beckett criticism, it has done so, by holding together distinct parts of Beckett's body of literary works. Thus, with unparalleled access to materials through new scholarly affiliations and with the advent of 'genetic' manuscript criticism of Beckett's writing, 'third-generation' criticism has emerged that has, in some cases, attempted to "establish a chronology and reconstruct the writing history."[9] However, there is also an inherent risk with this form of criticism. As Dirk Van Hulle warns, there is an *inevitable* temptation for third-generation criticism - having access to this type of material - to "project dramatic structures into the writing process in order to be able to present the published text as the dénouement or the inevitable outcome of a linear process."[10] Acknowledged as part of this third-generation of criticism, this thesis aims to draw upon ideas of 'lateness' as detected in references to Late-Style in the writings of Theodor W. Adorno, Hermann Broch, Gordon McMullan and others. By analysing several novels and prose pieces along with theatrical works, it aims to form new interpretations of the problematics and anxieties around coming 'late' and the condition of 'belatedness' that both impacts and punctuates Beckett's oeuvre. Intending to evolve rather than

[6] Philip H. Solomon, The Life after Birth: Imagery in Samuel Beckett's Trilogy (University, Mississippi: Romance Monographs, Inc., 1975), 14.
[7] Solomon, 15.
[8] Solomon, 15.
[9] Dirk Van Hulle, "Writing Relics: Mapping the Composition History of Beckett's Endgame," in *Samuel Beckett : History, Memory, Archive* (Kansas City: University of Missouri, 2009), 169.
[10] Van Hulle, "Writing Relics: Mapping the Composition History of Beckett's Endgame."

singularise our understandings of Beckett's writing, it argues that lateness, as a theoretical and aesthetic *condition* appears inseparable from Beckett's literary process and themes and argues for these understandings of it directly through the works themselves. In doing so, it attempts to withstand the possible inevitable outcome that Van Hulle cautions of.

Conversely, we have the problem of not being yet in a position to describe the various acts of reflection on Hejduk's oeuvre as constituting a corpus of criticism that adds-up to a 'tradition'. To consider Hejduk's position in architecture is a complex one, and not without its difficulties. Charles Jencks, who once attempted to define a categorical boundary for Hejduk's enigmatic works, ended up classifying him under 'Difficult Cases' – something like 'Neo' or 'New' Modernism, and paradoxically, analogous to a 'post' Modernist. Hejduk was at once the consummate 'insider' as David Shapiro puts it, and "a builder of worlds, in his architectural structures, drawings, and Masques, in his inflection and true creation of an experimental school of architectural education at The Cooper Union for nearly three decades."[11] He was also, however, a veritable outsider who instigated a radical program of architectural education that challenged the more traditional pedagogies of Beaux-Arts Academies as portrayed in *Education of an Architect* (1971/1988),[12] thus ensuring:

> a whole generation (of students of architecture) has been enthralled by the possibilities of a tragic, personal, fragile, truth-telling architecture which is utterly entwined with a poetics at once severe and musical.[13]

Those reflections on Hejduk's praxis and elusive Masque projects that have been produced, have mostly (and sometimes repeatedly), tended to come from individuals associated with Hejduk's publications. These include, Wim Van Den Bergh's postscript essays in *Berlin Night*, *Soundings* and the *Lancaster/Hanover Masque*, as well as Hejduk's long-time collaborators at Cooper Union David Shapiro who evolves and is involved in the formative criticism of Hejduk's work and also includes Kim

[11] David Shapiro, "John Hejduk: Poetry as Architecture, Architecture as Poetry," in *Such Places as Memory : Poems, 1953-1996* (Cambridge M.A: MIT Press, 1998), xii.
[12] John Hejduk, *Education of an Architect : A Point of View. The Cooper Union School of Art & Architecture (1964-1971)* (New York, US: Monacelli Press, 2000); John Hejduk, *Education of an Architect (1972-1985): Irwin S.Chanin School of Architecture of the Cooper Union*, vol. II (New York, US: Rizzoli, 1988).
[13] Shapiro, "John Hejduk: Poetry as Architecture, Architecture as Poetry," xii.

Shkapich - who is editor cum erstwhile angel[14] of *Soundings* (1993), *Architectures in Love* (1995), *Adjusting Foundations* (1995), *Mask of Medusa (1985), Pewter Wings Golden Horns Stone Veils* (1997), *and Vladivostok (1989).* In the case of Stan Allen, Peggy Deamer, James Williamson and Toshiko Mori – reflective criticism on Hejduk's works has also been produced by his former students from The Cooper Union. It is for these reasons we begin to recognise the current limits of critical material on Hejduk's projects and with it - a deficiency in understanding one of the most significant architectural pedagogues in recent times. With some exceptions, the reflections that have been undertaken have tended to focus on the more formalised geometric and architectonic studies up to the mid-1970s to include the *Diamond Series* and *Wall Houses.* Other research has tended to treat *Victims* (1986) as a seminal moment in Hejduk's career, or so removed from architectural practice that it is somehow exalted.[15] However, various scholarly enterprises have attempted to counter this view - as was the case of the conference organised by Phyllis Lambert at the Canadian Centre for Architecture (1992) - which managed to produce distinct reflections on Hejduk's creative and pedagogical practices and was subsequently compiled in *Hejduk's Chronotope* (1996). Anthony Vidler's assessment of *Victims* in his essay "Vagabond Architecture" (1992) directs us to read it as a kafkaesque political schema that directly engages the city and heightens the *vagabond*[16] tendencies of Hejduk's counter-modernist approach to the discipline. Writing of Hejduk's praxis immediately after the publication of Hejduk's *Mask of Medusa*, Alberto Pérez-Gómez's essay "The Renovation of the Body: John Hejduk & the Cultural relevance of theoretical projects" (1986),[17] directs our thinking about the recovery of a poetic order as central to Hejduk's pursuit for a new framework of expression and mythopoeic reality. Mark Dorrian's more recent scholarship on Hejduk "Then There

[14] Referring to Kim Shkapich, I use the term 'angel' deduced from Hejduk's foreword to the book where he says, "To Monica Shapiro and Kim Shkapich for their over watch and watch over." I am thinking here analogously of Wim Wenders angelic figures in *Wings of Desire*- who are similarly inclined to 'watch-over' Berlin. See: John Hejduk, *Mask of Medusa : Works, 1947-1983*, ed. Kim. Shkapich (New York: Rizzoli, 1985), 5.

[15] I am thinking here of CJ Lim's response to the Shinkenchiku Residential Compeition set by Rafael Moneo which had sought to reconsider Hejduk's *Nine Square Grid* problem. Here, Lim's response is to take certain idiosyncrasies from *Victims* and hybridises them in such a way as to make them generic or abstract ideas rather socio-political constructs as Hejduk had proposed them. See more at, Rafael Moneo, "Four Square House Design Problem," *Japanese Architect* 73, no. Spring (2009): 125.

[16] Anthony Vidler, "Vagabond Architecture," in *The Architectural Uncanny : Essays in the Modern Unhomely* (Cambridge (MA) and London (UK): MIT Press, 1992), 210.

[17] Alberto Pérez-Gómez, "The Renovation of the Body: John Hejduk & the Cultural Relevance of Theoretical Projects," *AA Files* Autumn, no. 13 (1986): 26–29.

Was War: John Hejduk's The Silent Witnesses as Nuclear Criticism" (2018) indicates a renewed interest in Hejduk's praxis. With his reading of the allegorical core of Hejduk's project *The Silent Witnesses* (1976) as delimiting "absolute archival destruction"[18] while acting as augury of the nuclear age, it signals new theoretical interpretations of the oeuvre and the possibility of an evolved corpus of criticism of it.

In general, however, little enough attention has been paid to Hejduk's oeuvre from the 1970s onwards that was, of course, a significant period marked by the vicissitudes of modernism (including late- and post-). For Hejduk, it had to do with the depleted possibilities available to a late generation and the failure of the utopian project of modernism. As a period, it separates his late from his earlier work and with it, the need to articulate, what he terms, an 'authentic' expression - such that it might deal with the prevailing socio-political conditions of the epoch. Hejduk's adoption of the theatrical mode of the *masque* in his projects (dated from 1979) is central to this and accepted as part of his 'project' of pessimism. The performative capacity of the Masques to mediate residual historic-cultural memories and sense of loss in the city of Berlin is significant in this regard. Likewise, the return of primitive and mythical aspects as embodied by the Masques is important in interpreting the way the late works - as expressions of both personal and epochal lateness - had attempted to re-mythologise architecture for a post mythological age. Recognising the absence of a significant critique of these works as a lacuna in criticism - the objective of this thesis is to address an apparent gap in knowledge relating to these late works. It does so, by reading Hejduk vis-à-vis Beckett (and vice versa) while claiming that 'lateness' - as a theoretical and aesthetic term - conditions much of their oeuvres and praxes.

Middling Meddling **…** minor **… practices**

Of relevance here, is an idea about Hejduk and Beckett and the way they both had developed creative 'slippages' within their disciplinary fields. While it is well known that Beckett is alternately thought of as a writer, novelist, playwright and theatrical director, in the case of Hejduk, Ada Louise Huxtable reminds us that he was not only as an architect of significant influence but was also considered by some as a "mystic

[18] Mark Dorrian, "Then There Was War: John Hejduk's The Silent Witnesses as Nuclear Criticism," *Architecture and Culture* 6, no. 2 (2018): 227, https://doi.org/10.1080/20507828.2018.1478375.

and a poet."[19] These descriptions of them suggest a type of agile ability - of being embedded within a discipline while simultaneously occupying other grounds and territories that enhance their original discipline - a type of *meddling* practice**.**

In the case of Hejduk's architecture, this type of encroaching inquiry often meant seeking-out and exchanging with other creative disciplinary fields such as literature, film and art, and the Masques thus signal an alternative conceptual operation in the field of architecture. Although not specifically referring to Hejduk, this type of alternative creative territory has been described by the Rosalind Krauss as an 'Expanded Field' which, she says, "provides both for an expanded but finite set of related positions for a given artist to occupy and explore, and for an organisation of work that is not dictated by the conditions of a particular medium."[20] This seems an important registry of Hejduk's oeuvre, and is supported by Shapiro's claim, that for Hejduk, "poetry and architecture are not just contingent analogues (…) [t]hey are both building arts (…) ontologically the same art, as he proposed a drawing strong as a building and vice versa."[21] Drawing our attention to what might be Hejduk's most significant task, he suggests that Hejduk's poems build up in sequence to the final structure that corresponds to the Mallarmean book (entwined content and form) - the encyclopaedic book of the Twentieth Century. As Shapiro sees it, behind all of the Masques, drawings and poems and imaginary-real worlds, is a "tumultuous vision of the Anthology."[22] These understandings of what otherwise might seem stable and familiar categorisations of text, book, project - become subject to a radical re-figuring by Hejduk - to the extent that it constructs new and altered disciplinary possibilities. Thus, the possibility of reading the text, book or project is this way suggests that it is a woven thing that recontextualises the disciplinary field by operating through a constellation of modes and concepts. As a form of radicalised praxis, it continuously seeks-out and mediatises other spatiotemporal territories beyond itself that creates slippage between the verbal and the visual, the real (the experience of space) and the conception of space (the ideal) - *a middling*.

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[19] Ada Louisa Huxtable. *On Architecture: Collected Reflections on a Century of Change.* New York: Walker & Company; Reprint edition, 2010. Huxtable ascribes the title of 'Mystic and Poet' to Hejduk, 257-260.
[20] Rosalind Krauss. *Sculpture in the Expanded Field*. In *October*, Vol. 8. (Spring, 1979) MIT Press. Cambridge MA, USA, 43.
[21] Shapiro, "John Hejduk: Poetry as Architecture, Architecture as Poetry," xvii.
[22] Shapiro, xvii.

In doing so, this process produces new creative areas that are both stable and transgressive (Joyce's "impslocations"[23]), thus creating a productive exchange between content and form, such that it begins to resonate with Beckett's description of readings of expressive potentiality in Joyce's *Work in Progress,* where he writes:

> On turning to the '*Work in Progress'* we find that the mirror is not so convex. Here is direct expression — pages and pages of it. And if you don't understand it, Ladies and Gentlemen, it is because you are too decadent to receive it (…) Here form is content, content is form. You complain that this stuff is not written in English. It is not written at all. It is not to be read - or rather it is not only to be read. It is to be looked at and listened to. His writing is not about something; it is that something itself.[24]

If Beckett had elucidated the 'inner elemental vitality' of the *Work* as its 'purgatorial aspect', Alberto Pérez-Gómez signals the emergence of other and analogous sites of suspension and delay within the Hejduk's oeuvre of "an architecture of objects in drawing or construction, complemented by an architecture of spatial qualities through the word."[25] Pérez-Gómez suggests this present a difficulty in their negotiation—in so far as they reveal an architecture that is both universal and impenetrable. They possess primitive mythical or mythopoeic[26] aspects that are unbound by the normative disciplinary conventions and challenge the prevailing language and ideology of modernism. Thus, from one specific point of view, Hejduk's architectural projects might be similarly purgatorial in the way they only seem to attain meaning by being "suspended 'outside' the world of contemporary buildings and sites, always in waiting."[27]

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[23] Vladimir Dixon and James Joyce, "A LITTER to Mr. James Joyce," in *Our Exagmination Round His Factification for Incamination of Work in Progress*, ed. Samuel Beckett et al. (London, UK: Faber and Faber, 1929), 89.
[24] Samuel Beckett, "Dante… Bruno. Vico…Joyce," in *Our Exagmination Round His Factification for Incamination of Work in Progress,* ed. Samuel Beckett et al. (London, UK: Faber and Faber, 1929), 9–10.
[25] Pérez-Gómez, "The Renovation of the Body: John Hejduk & the Cultural Relevance of Theoretical Projects," 28.
[26] Pérez-Gómez, 29.
[27] Pérez-Gómez, 28.

Lateness … […*pause...*] … silent (in)**expression**

> I always thought old age would be a writer's best chance. Whenever I read the late work of Goethe or W. B. Yeats, I had the impertinence to identify with it. Now my memory's gone, all the old fluency's disappeared. I don't write a single sentence without saying to myself, 'It's a lie!' So I know I was right! (…) It's a paradox, but with old age, the more the possibilities diminish, the better chance you have. With diminished concentration, loss of memory, obscured intelligence — what you, for example, might call 'brain damage' — the more chance there is for saying something closest to what one really is. Even though everything seems inexpressible, there remains the need to express. A child needs to make a sand castle even though it makes no sense. In old age, with only a few grains of sand one has the greatest possibility.[28]

What Beckett expresses to Lawrence Shainberg above is, of course, the contradiction of old age; it is in the late phase of life and as it nears its end - where there remains the need to express when having the greatest possibility for expression - yet everything *seems* inexpressible. Corresponding to Beckett's wider project of loss and depletion, these characteristics of failure are made apparent in direct and obvious ways in *Krapp's Last Tape* (1958), such as when Krapp attempts to recall a word. However, he only manages to do so by hesitatingly proceeding and without achieving any sense of enlightenment. Against this late temporal space, certain understandings of loss in *Krapp's Last Tape* emerge, that in Beckett's oeuvre, specifically implicate a turn away from a certain 'mastery' that involves fullness of completion. I discuss these conditions in detail in Volume [I] concerning completion without resolution and more expansively in Volume [III] around the hesitant form of writing of Beckett's own last works *Stirrings Still / Soubresauts* (1986-89) and *Comment Dire/ What is the Word* (1989). For the moment, we might think about the production of such a hesitant type of writing and the associations between these conventions in Beckett's work against Adorno's conceptualisation of Late Style. Adorno writes about Late Style as something close to a formal law that is only revealed in the thought of death, yet, "[t]ouched by death, the hand of the master sets free the masses of material that he used to form; its tears and fissures, witnesses to the infinite powerlessness of the I confronted with Being, are its final work."[29] Though referring to Beethoven rather than

[28] Lawrence Shainberg, "Exorcising Beckett," *The Paris Review*, no. 104 (1987): 103.
[29] Theodor W. Adorno, *Essays on Music*, ed. Richard D. Leppert, trans. Susan H. Gillespie (Berkeley and Los Angeles, California and London: University of California Press, 2002), 566.

Beckett in these readings, Adorno claims that Late Style is recognisable by the fragmentation and dissociation that become manifest in the work itself. In differentiating it (Late Style) from the Middle Style of Beethoven, Adorno suggests that the latter asserts subjectivity; however the former positions a subject who is not compatible with the objective sphere. Adorno writes:

> the maturity of the late works of significant artists does not resemble the kind one finds in fruit. They are for the most part, not round, but furrowed, even ravaged. Devoid of sweetness, bitter and spiny, they do not surrender themselves to mere delectation. They lack all the harmony that the classicist aesthetic is in the habit of demanding from works of art, and they show more traces of history than of growth.[30]

For Adorno, these are the aspects of late works that ensure they remain in the realm of process and as an ongoing work-in-progress. It is the conventions of the work itself – the formal law that separates art from subjective document where the work has not been subsumed by expression that develops the nonharmonious and "extremely 'expressionless,'"[31] condition in Late Style. As Adorno writes of it, importantly also is the misdirected association between the biography and fate of the artist and that of the late works (now describing Beethoven) – which seldom fails to affiliate the dissonant and discordous nature of the late works with the subjectivity of his failing corporeal condition and proximity to death. Refuting any such an idea, Adorno puts it like this: "[i]t is as if, confronted with the dignity of human death, the theory of art were to divest itself of its rights and abdicate in favor of reality."[32] Instead, Adorno suggests, the ultimate "catastrophe" as represented by Late Style, is that it disengages itself from subjectivity. It is through a silent breaking away produced in the conventions of the work itself - where it emancipates itself in the caesuras and discontinuities of work - that marks the loss of subjectivity and where "the mere phrase as a monument to what has been, marking a subjectivity turned to stone."[33] Beckett seems to have been well aware of these qualities of lateness. In his first novel *Dream of Fair to Middling Women* (1932, published posthumously), the protagonist and Beckett alter-ego Belacqua Shuah, resolves to write a book in which the experience of his reader will be "between the phrases, in the silences, communicated by the intervals, not the

[30] Theodor W. Adorno. Essays on Music, (2002), 564.
[31] Adorno, Essays on Music, 2002, 564.
[32] Adorno, 564.
[33] Adorno, 567.

terms, of the statement, between the flowers that cannot coexist, the antithetical (nothing so simple as the antithetical) season of words, his experience shall be the menace, the miracle, the unspeakable trajectory."[34] When Belacqua meditates on the book he would like to write, like Adorno's text, it is compared to Beethoven's late musical scores, where Beethoven had incorporated:

> A punctuation of dehiscence, flottements, the coherence gone into pieces, the continuity bitched to hell because the units of continuity have abdicated their unity, they have gone multiple, they fall apart, the notes fly about, a blizzard of electrons; and then vespertine compositions eaten away with terrible silences.[35]

Authored by Beckett in the early part of his career, it seems the characteristics he is signalling are those he intends to develop into a state of 'decomposition' and what we have come to understand through Adorno as a 'style' of Lateness. In relation to Beckett, it suggests that the work enters into a kind of self-imposed exile and resembling Adorno's description of Beethoven's music: "episodic, fragmentary, riven with absences and silences that can neither be filled by supplying some general scheme for them, nor be ignored."[36] It is the compositions "eaten away with terrible silences"[37] that Belacqua so admired in Beethoven that seems apparent in the text of *Krapp's Last Tape*. It signals the development of a wider style in Beckett works – the diminution and exhaustion of language, "to bore one hole after another in it, until what lurks behind it—be it something or nothing—begins to seep through,"[38] where words become contingent on the "unfathomable abysses of silence."[39] As described in Volume [III], it is argued that these conditions exemplify a style of writing (or *non-style?*) in Beckett's oeuvre become the prophesying voice to the rupturing of the surface of the word - up to his last late poems *Comment dire*/*What is the Word* (1989). Significantly, in the way the literary form of this last late work has been misinterpreted (as a piece of prose rather than a poem) and had emerged 'late' through a writing process of submission rather than mastery of the material, we could consider it a final

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[34] Samuel Beckett, *Dream of Fair to Middling Women: A Novel*, ed. Eoin O'Brien and Edith Fournier (New York: Arcade Publishing, 2012), 138.
[35] Samuel Beckett. Dream of Fair to Middling Women: A Novel. (2002). Arcade Publishing, 139.
[36] Adorno, *Essays on Music*, 2002, 564.
[37] Beckett, *Dream of Fair to Middling Women: A Novel*, 139.
[38] Samuel. Beckett, "German Letter of 1937," in *Disjecta: Miscellaneous Writings and a Dramatic Fragment*, ed. Ruby Cohn (John Calder, 1963), 172.
[39] Beckett, 172.

anti-memorial in Beckett's oeuvre. Like the mischaracterisation of late-Beethoven, which was seen as a "sign of growing dementia,"[40] Beckett's last written words are often similarly referenced via his difficulties in writing and memory recall that are regarded as symptoms of agedness and aphasia. However, these last written words of Beckett do not necessarily represent a literary form in a diminished or defective state. Instead, they might be alternatively considered as a terminus point of literature (if that term still holds?) desired by his literary alter-ego Belacqua – a discontinuous or aphasic-like writing electing for a type of silent irresolution and non-mastery where words continue "merely waiting. Waiting to hear"[41] what could not be put into words.

As we will see in Volume [III], with Hejduk's last works *Pewter Wings Golden Horns Stone Veils* (1997), *Sanctuaries* (1999-2000) and *Enclosures* (1999-2000), the possibility for *expression* (as Beckett refers to it) – is particularised slightly differently. As Hejduk's final statements produced close to his own death in 2000, we see the represencing of fragments, subjects/objects, programmes and atmospheres from earlier projects. Unlike the *Mask of Medusa* (1985), *Pewter Wings Golden Horns Stone Veils* (1997) does not describe the range of developmental phases of the architect, nor does it provide the detailed insights relevant to the formative and changing socio-cultural and artistic landscape in which he is operating and performing his work. Instead, taking Hejduk's project *Cathedral* (1996) as one of his last works, we see that it acts differently. Involving the re-curation and re-gathering of some of his major works and themes, these last works are significant in understanding the primitive mythopoeic typology of his last works. Analogous to Hejduk's reading of the Malaparte House in Capri as an "object which consumes (…) filled with unrequited histories"[42] – they might well exist doubly. On the one hand, they portray imagery of a pharaonic burial - an encrypted site of repeated elements and realities. On the other, they are full of memory and something close perhaps to Marcel Duchamp's *Boîte-en-valise*/*The Box in a Valise* (1941-49) and an archive of many of Hejduk's troops/troupes. While they display a type of lateness full of memory and self-citation – they do so while signalling (borrowing Aldo Rossi's words) that "[t]he compulsion to repeat also represents a lack of hope."[43] These last works reanimate and reinscribe

[40] John Calder, *The Theology of Samuel Beckett* (Calder, 2012), 27–28.
[41] Samuel Beckett, "Stirrings Still," in *Company / Ill Seen Ill Said / Worstward Ho / Stirrings Still*, ed. Dirk van. Hulle (London: Faber, 2009), 109.
[42] John Hejduk, "Cable from Milan," *Domus* 605 (1980): 12.
[43] Aldo Rossi, *A Scientific Autobiography* (Cambridge, Massachusetts, and London: MIT Press, 1981), 53.

the scope of Hejduk's architectural and thematic concerns. They are part of a wider function and silently heighten Hejduk's interest in registering historic loss by re-situating the realm of the *sacred* back into modernist space - attempting to reestablish a "sanctity of transgression"[44] as Georges Bataille had referred to it. In this way and in the pronounced archaisms they exhibit, the *Enclosures* re-incorporate the idea of architecture as mythical and ritualized space. Not only do they reanimate the themes of time/space and reality/fiction of *Masque* (space), they also signal the type of recapitulation of previous styles and themes often identified with late style indicative of its *mythopoeic* tendency - what Adorno refers to as a type of expression "no longer, at this point, an expression of the solitary I, but of the mythical nature of the created being and its fall, whose steps the late works strike symbolically as if in the momentary pauses of their descent."[45]

Referring to the late style of 'significant' artists such as Titian, Bach, and Goethe, as Hermann Broch sees it, it is this impulse of the late works to exceed the personal and enunciate the epochal that leads to new stylistic development - what he refers to as *abstractism*. Typified by its detachment from convention and close to the language of myth, it is this feature of abstraction he refers to in which "expression relies less and less on the vocabulary, which finally becomes reduced to a few prime symbols, and instead relies more and more on the syntax."[46] Thus acting as witnesses to the underlying sense of pessimism of Hejduk's wider project, these late works are part of his attempt to re-mythologise architecture against the reasoned language and established ideological limits of Modernism. It is in these acts – a resistant going-against convention - that we see the coalescing of personal and epochal lateness which for Broch was one of the central qualities of the late style artist as it marked their refusal to be "content with the conventional vocabulary provided him by his epoch."[47] It is these intersections - between late works with eschatological and epochal circumstances that extend them beyond the subjective (I) - that McMullan elaborates when describing the late works as being:

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[44] Georges Bataille, Eroticism: Death and Sensuality, trans. Mary Dalwood (San Francisco: City Lights Books, 1986), 89,90.
[45] Theodor W. Adorno, Essays on Music, ed. Richard D. Leppert (Oakland, California: University of California Press, 2002), 566.
[46] Hermann Broch, "The Style of the Mythical Age," in *On the Iliad*, trans. Mary McCarthy (Princeton Legacy library edition., 1947), 12.
[47] Broch, 12.

> essential, autobiographical; it is a supplement to the main body of the artist's work which is also a fulfilment of that work; at the same time, it has ramifications beyond the personal, expressing a sense of epochal lateness or of a going beyond the possibilities of the current moment or, combining the two, of a certain paradoxical prolepsis in its finality.[48]

Lateness … eschatological - epochal - personal …

Discussed in Volume [II], we understand the crisis of representation under a condition of epochal lateness – post-Holocaust and World War II – demanded a new type of form, not a renunciation of form but, as Beckett describes it, a "form [that] will be of such a type that it admits the chaos … a form that accommodates the mess."[49] Equally, this was the central problem addressed by Adorno's dictum, "[t]o write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry today."[50] While to many the absoluteness of this assertion has appeared problematic, it points to Adorno's conviction that the harmony of lyric form can merely draw an ideological veil across a dissonant and damaged reality. Indeed no 'positive' expression of harmony remains possible to art; instead it can only be indicated negatively through its opposite. Relating to Beckett and developed further in greater Volume [II], the idea of lateness - as much an epochal phenomenon as it is a personal one - is characterised the McMullan when referring to the aftermath of a world war when it becomes highly palpable that "*every* moment brings with it the possibility of death. Epochs can end at any time and individual and epochal lateness become inseparable."[51]

We see these forces play-out in Beckett's *The Capital of the Ruins* (1946) – which anticipates, with its references to ruination, the dread-filled settings of his writings yet to come. While this suggests Beckett's experiences during the war in Saint-Lô impacted his post-war work, it can also be interpreted in the way it is preoccupied with the seemingly inescapable prospect of life-ending. Moreover, discerned within the schema of 'late style' that Broch delineates it is a case of lateness emerging long

[48] Gordon McMullan, "La Derniere Periode," in *Shakespeare and the Idea of Late Writing Authorship in the Proximity of Death* (Cambridge University Press, 2019), 26.
[49] Driver, "Beckett by the Madeleine. (Reprint)," 219.
[50] Adorno, *Prisms*, 34.
[51] McMullan, "La Derniere Periode," 42. (Emphasis added)

before the onset of old age - thereby becoming regarded as much as an epochal phenomenon as it is as an individual one. As Broch describes these aspects of the lateness of accomplished artists, he maintains that "it was not only their personal genius (...) which compelled them toward a new style, they were enjoined to it by their epoch, in which the closed values were already being shattered."[52] Thus, much like Adorno, Broch reads the Second World War as marking a shattering of convention and views the condition of modernity as a late moment:

> It need not be stressed again that, owing to its loss of religious centrality, the present world, at least of the West (although the East surely has not remained untouched), has entered a state of complete disintegration of values, a state in which each single value is in conflict with every other one, trying to dominate them all. The apocalyptic events of the last decades are nothing but the unavoidable outcome of such a dissolution.[53]

It is this epochal period that Broch describes as 'The Mythical Age'[54] in his introductory essay to Rachel Bespaloff's book on the *Iliad*. We see these conditions elaborated in Broch's novel too. While mainly devoted to re-animating the last eighteen hours of the Roman poet Virgil, it is the fact that it focusses on a particular historical time of crisis and transition that, as Joseph Strelka argues, it makes it a comparatist piece to the vicissitudes of the mid-20th Century and around World War II. In this epochal context and as we will see in *Endgame*, Beckett's characters are sufferers of a type of lateness that – despite their physical endurance – they "cannot really survive"; instead, according to Adorno – in an allusion that recalls Walter Benjamin's text – they are thrown upon a "pile of ruins which even renders futile self-reflection of one's own battered state."[55] Thus, where the characters of *Endgame* seem vital, it is only insofar as they manifest post catastrophic corporeality in which animation is a pathological symptom. Likewise, in Hejduk's telling of it, an epochal period that crucifies angels is a late one, coming as it does after the atrocities of the mid-twentieth century, and in it, architecture's inadequacies lie exposed:

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[52] Broch, "The Style of the Mythical Age," 24.
[53] Broch, 27.
[54] Broch, "The Style of the Mythical Age."
[55] Theodor W Adorno, "Trying to Understand Endgame," trans. Michael T. Jones, *Source: New German Critique*, no. 26 (1982): 122.

> You know from 'Salambo' the Flaubert book there is a battle going on in Carthage. And one of the armies comes marching along. They hear terrifying screams of an animal. They come over the hill and when they come over the hill, they see a lion that has recently been crucified (...) The invading army speaks 'what kind of people are these that crucify lions?' So you had animal - the crucifixion of men, of lions and animals you had the crucifixion of men, and then you had the crucifixion of gods. We're in a time that we have the ability to crucify angels.'[56]

Hejduk's adoption of the allegorical mode of the Masque and the inclusion of these angelic figures signals a distinct turning point in the oeuvre. Adopting Adorno's term "caesura,"[57] it is indicative of a definitive turn into lateness and something close to what we understand as a late style. Significant in this, is the creative shift in adopting the theatrical form of the Masque for his late projects and evolution of his praxis in two ways. Firstly, if Hejduk's body of works up to this point (e.g. *Wall Houses, Diamond Series*) can be discerned as a "fly-like" operation involving the task of "filling-in"[58] the sites leftover by Modernist Masters (Mies van der Rohe, Le Corbusier, Frank Lloyd Wright), after this period it begins an examination of the "sociological-political situation."[59] Secondly, analogous to Beckett's search for a new and authentic form of expression (to "write the things I feel"[60] as Beckett puts it), Hejduk's late period of development is prompted by a search for, what he terms, an epochal authenticity."[61] Interpreted against Broch's characterisations of the mythopoeic tendencies of Late Style, it marks the recovery of a more archetypal or primitive typology and signals an attempt to re-mythologise architecture in a post-mythic age. Furthermore, as we understand these caesurae from Adorno's reading of late Beethoven (it is always via Beethoven that Adorno discusses lateness), these shifts mark the fissure separating the completeness – what Adorno refers to as "maturity" of the previous works - from the type of late style we see occurring thereafter. As Adorno emphasises it, it is the decisive *shift* in style that marks the beginning of a given late period or as he puts it; "[a] theory of the very late Beethoven," he states, "must start from the decisive boundary dividing it from the earlier work – the fact that in it nothing is immediate,

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[56] Hejduk and Shapiro, "The Architect Who Drew Angels," 73.
[57] Adorno, *Essays on Music*, 2002, 567.
[58] Hejduk, *Mask of Medusa : Works, 1947-1983*, 131.
[59] Hejduk, 125.
[60] Samuel Beckett, "Interviews with Beckett (1961)," in *Samuel Beckett, The Critical Heritage*, ed. Lawrence Graver and Raymond. Federman (Routledge, 1979), 217. The interview was originally published in Nouvelles Littiraires, 16 February 196I).
[61] Hejduk, *Mask of Medusa : Works, 1947-1983*, 127.

everything is refracted, significant, withdrawn from appearance and in a sense antithetical to it."[62]

Using the interchangeable terms of *Altersstil/Alterswerk* (‘*old- age style’/‘old-age work’*) and *Spätstil/Spätwerk* (‘*late style’/‘late work’*) to describe the works of significant artists, McMullan emphasises the importance of the separation or *rupture* between these later works from the ‘maturity’ of mid-period works such that the "later works are highly distinct in relation both to the artist's prior work and to the epoch in which he works."[63] As will be referred to throughout this thesis vis-à-vis Hejduk and Beckett and as it relates to understanding lateness in general, this caveat is an important one. It clarifies those late conditions of an epochal *age* impacting the work of the artist, suggesting the merging of late style and eschatological and epochal circumstances. Moreover, as part of a "generation"[64] that had faced the subsequent realities of the catastrophes of the Second World War - what Hejduk refers to as the "schizoid/frenetic forces let loose after World War II,"[65] this intersection between personal and epochal lateness is most pronounced in such aftermath conditions. While not referring to Hejduk or Beckett (though, as we will see it could equally apply), Strelka gives an example of this nexus in Broch's novel *The Death of Virgil* which, he says, indicates the author's awareness of the "obligations and possibilities of literature in a time of crisis."[66]

> When I speak about ‘our age’ I do not mean the last few years but rather the entire century and I am thinking primarily of trends that were representative of this century. These trends became visible already around 1900. They grew and became more powerful after the first World War and they are still expanding. They represent the dominant elements of power, determine our intellectual atmosphere, and bestow *our age* with its typical image.[67]

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[62] Adorno, Essays on Music, 2002, 136.
[63] McMullan, "La Derniere Periode," 26.
[64] Hejduk explicitly refers to this idea of a "generation condition" through Ortega y Gasset's concept that each individual falls into a particular thirty-year generation. As he states, "One can be 3 years old or 80 years old and still fall into the same generation, that is to say, into a specific generation frame of mind and all that it implies." Hejduk, Mask of Medusa : Works, 1947-1983, 81. Coincidentally, or not, both Beckett and Hejduk fall into the ‘same’ generation – being born within the first thirty years after 1900 (1906 and 1929 respectively) – which is also the beginning of the period Broch refers to.
[65] Hejduk, 23.
[66] Joseph Strelka, "Hermann Broch: Comparatist and Humanist," *Comparative Literature Studies* 12, no. 1 (1975): 67. (emphasis added)
[67] Strelka, 67.

Lateness …. de~~ p~~letion~~ s ~~… toward~~ s ~~.. end~~ ing s ~~.

‘All life is a wake’, wrote Joyce in *Finnegans Wake*, enabling a close reading of his novel and delineating here a new horizon by which to understand wider literary production. For both Hejduk and Beckett, they similarly share an understanding of this notion through participating within a tradition of coming-after, of surviving, and becoming bound into a wake of Lateness. In fact, James Joyce once told Beckett that, “I have discovered I can do anything with language I want,”[68] and Beckett later echoed this opinion claiming that Joyce was “a superb manipulator of material - perhaps the greatest. He was making words do the absolute maximum of work. There isn't a syllable that's superfluous.”[69] Regarded as a crucial turning point in Beckett’s oeuvre, he mentions to Gabriel D’Aubarede (I96I) that, “Molloy and the others came to me the day I became aware of my own folly [‘le jour ou j'ai pris conscience de ma betise’]; only then did I begin to write the things I feel.”[70] The nature of the shift is clear from a number of sources; and the work of Joyce was the necessary point of reference in Beckett's definition of the ‘folly’ that necessitated a different type of literary expression. In his subsequent abandonment of both the father figure of Joyce and writing in English (his ‘mother-tongue’[71]), this sense of loss of mastery can be regarded as Beckett’s need for the self-impoverishment up until his last late works *Comment Dire*/*What is the Word* (1989) and the non-harmonious discontinuity apparent in *Stirrings Still/Soubresauts* (1986–89).

As some critics have observed, this sense of loss even permeates one of Beckett’s most widely read plays—*En attendant Godot/Waiting for Godot* (1948/1952). Most immediately, this reduction or loss is discerned in the way the later English translation is not necessarily a direct or literal translation from the original French version. As Anthony Cronin (1997) points out, “small but significant differences separate the

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[68] Richard Ellmann, *James Joyce* (New York, US: Oxford University Press, 1959), 715.
[69] Israel Shenker, “Moody Man of Letters; A Portrait of Samuel Beckett, Author Of the Puzzling ‘Waiting For Godot,’” *New York Times*, May 6, 1956, para. 2:2, https://www.nytimes.com/1956/05/06/archives/moody-man-of-letters-a-portrait-of-samuel-beckett-author-of-the.html.
[70] Beckett, “Interviews with Beckett (1961).” The interview was originally published in Nouvelles Littiraires, 16 February 196I).
[71] Shainberg, “Exorcising Beckett,” 5. Corresponding to writing *Molloy* is his Mother’s room in 1951, and understood as a ‘revelation’, Beckett justifies this shift from writing in English to French, “Perhaps because French was not my mother tongue, because I had no facility in it, no spontaneity.” The transition to French he suggests is in order to investigate “not-knowing, not-perceiving, the whole world of incompleteness.”

French and English text (…) like Vladimir's inability to remember the farmer's name (Bonnelly)."[72] It indicates how Beckett had treated the translation in such a way as to make the subsequent reading more indefinite and unstable, or as Ruby Cohn has pointed out – even *more* pessimistic. Thus, she writes; "perhaps because of these deletions, perhaps because of the less colloquial tone, the English *Godot* seems bleaker than the French."[73] In fact, the translated version of the play indicates a form of lateness in the writing itself - ascertained through Gontarski and Ackerley's observations in the way it foregrounds attrition – with the notions of loss of memory becoming more pronounced. It indicates the disintegration of the content through the process of rewriting and translation. Along with *Endgame* (1958), which will be discussed more extensively in Volume [II], the diminished corporeal condition of the characters in *Waiting for Godot,* which has been described by Beckett as "falling to bits,"[74] is similarly important to this perception of lateness. The sense of diminishment (erasure and loss) is captured in the mental disintegration of the characters—like the symptoms of dementia which Estragon seems to manifest. This condition is palpable, for example, in the way he needs constant reminding by Vladimir to 'wait for' Godot (on ten occasions throughout the play), and it is this general sense of forgetfulness that forms a significant part of the underlying comic spectacle of the play. So too is his obvious difficulty in ever having remembered meeting Godot while continually 'waiting-on' Godot – though, without actually recalling if he has already done so or not. Thus, to the extent that we are presented with these distinct types of lateness in the play and if Estragon's memory had been more adequate - it would be more plausible for us to disagree with Vivien Mercier's claim - that Beckett had achieved a "theoretical impossibility":

> a play in which nothing happens, that yet keeps audiences glued to their seats. What's more, since the second act is a subtly different reprise of the first, he has written a play in which nothing happens, twice.[75]

While Beckett does not make these associations between Estragon's cognitive ailments directly it does not, however, seem coincidental that he had installed these

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[72] Anthony Cronin, *Samuel Beckett: The Last Modernist* (London, UK: Flamingo, 1997), 333.
[73] Ruby Cohn, "Samuel Beckett Self-Translator," *PMLA. Journal of the Modern Language Association of America* 76, no. 5 (1961): 616, https://www.jstor.org/stable/460556.
[74] S. E. Gontarski, *The Intent of Undoing in Samuel Beckett's Dramatic Texts* (Bloomington, Indiana, US: Indiana University Press, 1985), 14.
[75] Vivien Mercier, "The Uneventful Event," *The Irish Times*, February 18, 1956, 6.

'late' mannerisms in his character. As Alfred Alvarez remarks, "perhaps Estragon's forgetfulness is the cement binding their relationship together. He continually forgets, Vladimir continually reminds him; between them, they pass the time."[76] It is well known that Beckett had a fascination with clinical advances and medical pathologies – the depth of which we see from his correspondences with Lawrence Shainberg for example.[77] Like some other well-known writers searching for creative insight into the human condition, he was also known to have visited the Bethlehem (Bedlam) Psychiatric Hospital in London on several occasions during the 1930s. Recalling one such visit, presumably taken to studiously observe various states of human cognitive function, Beckett corresponded to his confidant and friend Thomas MacGreevy by letter (23 September 1935), stating he had witnessed first-hand all sorts of impairment and disintegration in the patients. As he writes: "I went down to Bedlam this day week, and went round the wards for the first time, with scarcely any sense of horror, though I saw everything, from mild depression to profound dementia."[78] However, this is not the only instance of studied articulation between bodies and their movements in Beckett's works. In *Krapp's Last Tape* (1958), we can see other strange and sometimes lewd correspondences between Beckett's characters and their mechanical props. For example, Beckett description of Krapp's Tape-recorder in his production notebooks as, "[t]ape-recorder companion of his solitude. Masturbatory agent"[79] seems to mirror the solitude of the protagonist. Moreover, the physically slow rotary movements - suggesting the diminished mobility of Krapp (a sign of lateness or agedness) - is further noted in a production notebook under the title 'CIRCULATION' with the annotated diagram that reads "Principe: K. ne tourne pas à gauche."[80] It seems possible to read these 'movements' in other ways too; one of which is the relationship between the mechanical device and derived sexual satisfaction. Beginning with, "Dear Tom forgive and forget this pestilential letter,"[81] this is Beckett

[76] Alfred Alvarez, *Modern Masters: Beckett*, 2nd ed. (Waukegan, Illinois, US: Fontana Press, 1992), 89.
[77] Shainberg, "Exorcising Beckett," 102. This includes Shainberg's account of meeting with Beckett saying that: "Whenever I saw him he questioned me about neurosurgery, asking, for example, exactly how close I had stood to the brain while observing surgery or how much pain a craniotomy entailed or, one day during lunch at rehearsals: "How is the skull removed?" and "Where do they put the skull bone while they're working inside?"
[78] Samuel Beckett, *The Letters of Samuel Beckett*, ed. Martha Dow Fehsenfeld and Lois More Overbeck, vol. Volume I (Cambridge, UK: Cambridge University Press, 2009), xx.
[79] Samuel Beckett, *The Theatrical Notebooks Of Samuel Beckett: Volume Three*, ed. James Knowlson (London: Faber and Faber, 1992), 181.
[80] Beckett, 181.
[81] Beckett, *The Letters of Samuel Beckett*, Volume I:84.

writing to McGreevy 1931, the year before writing *Dream of Fair to Middling Women*, where he sarcastically laments the loss of an academic career while portraying an image of being astride a bicycle and satirically portraying Professorial luxuriation:

> That'll be the real pig's back. I'll feel like a fricatrix on her bicycle, the sabreflat fricatrix, for dear death pedalling faster and faster, her mouth ajar and her nostrils dilated.[82]

Here, the 'pig's back' reference is a well-known characterising term that is synonymous with having benefitted from 'good luck' in Ireland. However, the term 'fricatrix' used here by Beckett, likely corresponds to a fricatrice (from the Latin *fricare*, "to rub"), "a lewd woman"[83] – and a reference to another mechanical device associated with autoerotic pleasure. As John Pilling has noted, Beckett's diary entries indicate that he may have known - through his reading of Pierre Garnier's pseudo-medical text *Onanisme, seul et à deux* (1895) - that the term 'fricatrix' is associated with seamstresses[84] and their supposed ability to stimulate orgasm from the impulses of rapidly repeated motions applied on the treadle wheels of their 'Singer' sewing machines. While I will discuss further correlations between the Tape-recorder mechanism and tape material in greater detail in Volume [I], particularly how it can be regarded as emblematic of a wider type of loss in Beckett's oeuvre, I first want to think about how the low-fidelity of the recording turns towards silence and away from the possibility of completion. Thus, notwithstanding Krapp's ability to circle-back and to recall early memories or the meaning of words previously used (such as 'viduity'), the overall form of the work suggests, instead, that Krapp's memories and actions are ultimately relayed as 'dissonances' as Beckett describes them. As he sorts through and arranges the final reel, it seems possible to recognise the diminishing of the word itself through acts of stating, forgetting, and re-stating words and phrases – while Krapp simultaneously dispenses with the spoken word. As Krapp attempts to assume the editing capabilities of the tape recorder to re-write the record of finding happiness, however, twice he declares, "I wouldn't want them back."[85] While for the most of the play, Krapp manages to maintain definite boundaries between youth, middle age, and

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[82] Beckett, Volume I:84.
[83] James Knowlson, *Damned to Fame : The Life of Samuel Beckett* (New York and London: Bloomsbury Publishing PLC, 1996), 732.
[84] John Pilling and Samuel Beckett, *Beckett's Dream Notebook* (Reading, UK: Beckett International Foundation, 1999), 67.
[85] Samuel Beckett, "Krapp's Last Tape," in *Krapp's Last Tape and Other Shorter Plays* (London: Faber and Faber, 2009), 12.

old age without becoming suspended, in the final moments of the play, however, we see him incrementally cede operational agency to the mechanical infidelity of the tape recorder. Thus, it is in the final sequence of words with Krapp "motionless staring before him. The tape runs on in silence,"[86] that the Tape-recorder expresses a more fundamental characteristic of Beckett's works—the existential hesitancy *to end*.

Fly-like actions … methodology [..] aims .

While not aware of any previous study having aligned Hejduk with Beckett or connected critical aspects of their works - by means of critical comparison and by reading 'lateness' as a theoretical and aesthetic term punctuating much of their praxis, this thesis aims to advance new understandings of their respective oeuvres. Although working in different disciplinary fields, it observes they had both characterised their work in the same way – as late and operating within an almost exhausted field. In Beckett's case and as has been identified, the problematic of coming late initially involved a retreat from any ascent to linguistic mastery à la James Joyce. In Hejduk's case, it had to do with the depleted possibilities available to a late generation – one that came in the wake of heroic modern masters Mies van der Rohe, Le Corbusier and Frank Lloyd Wright - acknowledged when he writes:

> I am like a fly that comes in and says, 'OK, here is one aspect that has been left out, yet which has great potentiality, it should be wrapped up' (…) All my work has been completing pieces. Corb should have done a Diamond House. So and so should have done a Wall House, but didn't. In other words, the panoramic views of the great architects, which are panoramic, they didn't conclude. And I come like a fly and fill in the pieces, the logical pieces, then they are cleaned up.[87]

Corresponding to Hejduk's use of the term 'fly-like' to describe his (early) operational practice, as if landing here and there on the skin of the discipline, the thesis adopts this tactic as the methodological mode of the study. While acknowledging biographical and disciplinary divergences, it develops a number of theoretical (fly-like) 'landing-points' thought capable of producing an interconnected and inter-textual field or a

[86] Beckett, 12.
[87] Hejduk, *Mask of Medusa : Works, 1947-1983*, 129, 130–31.

Hejduk-Beckett *fugue*. Developing affinities between them, the aim of the resultant three Volumes is to produce a relational space between Hejduk and Beckett such that, and as Stan Allen puts it concerning Hejduk's praxis, "distinct practices (…) improperly occupy the same ground."[88] However, and at the same time, there are differences also and where the associations are not so 'neat' - there are attempts to acknowledge these variances.

Reading their works from the late 1960s through the 1970s and up to their last works in terms of theories of cultural lateness and the vicissitudes of modernism (including late- and post-), this thesis aims to describe where the conditions and themes of 'lateness' impact and punctuate the production of the literary and artistic works. Notwithstanding the difficulty critics have had in classifying Hejduk and Beckett's works in this period, this study aims to clarify and develop distinctions that further our understanding of their 'late' positions. The thesis examines Hejduk's creative and critical evolution from the early 1970s period onwards against the 'cultural turn' that had taken place in the 'late' space or after Modernism.[89] Specifically, this problematic is evolved in Volume [I] through an analysis of relevant literary sources that had attempted to evaluate Hejduk's work within the panaceaic terms of Post-Modernism and 'Late Modernism'. It charts Hejduk's radical re-appraisal of his works up to the mid-1970s and the emergence of his Masque projects (from 1979). Amongst other readings of the cultural climate in this period, these are interpreted via Charles Jencks' description of the radical split in architecture at this time - signalled by his announcement of the 'death knell' of Modernism. Furthermore, it aims to consider the difficulties of creating a stable categorical boundary around Hejduk's late-oeuvre.[90] In

[88] Stan. Allen, "Nothing but Architecture," in *Hejduk's Chronotope*, ed. K. Michael. Hays (Princeton Architectural Press and Canadian Centre for Architecture, 1996), 89.

[89] I am referring here to specific interview situations where Hejduk explicitly mentions his relationships to Postmodernism that are catalogued in the following: Hejduk, *Mask of Medusa : Works, 1947-1983*. and, John Hejduk and David Shapiro, "John Hejduk or The Architect Who Drew Angels," *A+U* 471, no. 12 (2009): 73–88. John Hejduk, "Beyond the Modern Movement," in John Hejduk at Beyond the Modern Movement (1977) (Cambridge, MA.: Harvard Architectural Review, 1980), n.p, http://www.quondam.com/55/5504h.htm

[90] As an example of how this difficulty has persisted to the current day, Sylvia Lavin seems to interpret Hejduk's precise configurational methods and his drawing "Chronology of projects by John Hejduk: 1954–1974," as the talismanic practice/object of Postmodernism itself. Proposed as a, "counter-historiography of the postmodern and to contemporary curatorial methods," and involving a wide-ranging critique of Postmodernism, beyond adopting Hejduk's drawings as leading image- there is very little critique of Hejduk in relation to the 'Movement'. Sylvia Lavin, "Architecture Itself and Other Postmodernist Myths," Exhibition, Architecture Itself and Other Postmodernist Myth (Montreal: Canadian Centre for Architecture, 2018), https://www.cca.qc.ca/en/events/59012/architecture-itself-and-other-postmodernist-myths.

doing so, it references Jencks' difficulty with this task - classifying Hejduk under 'Difficult Cases' as 'Neo' or 'New' Modernism, while paradoxically, something analogous to a 'post' Modernist. Referring to other cultural and critical readings around the particular phenomena of coming 'late' and suffering a type of belatedness, it develops questions around the development of the Masque projects around two different themes – of lateness and pessimism and against Hejduk's return to a primitive typology that distinctly archetypal and mythological, or what he terms, "medieval."[91] Rather than adopting any of the usual terms that have been applied to Beckett or looking to question whether the work is modern or postmodern, it acknowledges Beckett difficulty in anything so superficial as the binary – the "neatness of identifications" he opposes in reading Joyce's *Work in Progress* and, one assumes, the straightforwardly 'neat' index of Ihab Hassan's table of dualistic definitions in *Toward a Concept of Postmodernism (1971)*. Like the term developed to understand Hejduk's *The Silent Witnesses* project, it similarly proposes the critical term *'belatedness'* to categorise the way Beckett's writing manages to survive in a late-state minimally.

[…3-13.] Numeric alignments […*pause*.] pessimism

The three Volumes of texts comprising this thesis operate as related interrogations on the theme of lateness as identified in the works of Hejduk and Beckett. It acknowledges numerical significances and repeated occurrence of the numbers 3 and 13 as structuring devices in both Hejduk and Beckett's oeuvres. Beginning with his birth, it acknowledges Beckett's ongoing fascination with both the theme of birth and the number thirteen. As James Knowlson suggests it, "has been claimed that

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Furthermore, in Peggy Deamer's review of the reprint of *Education of an Architect*, Deamer hypothesizes that Hejduk's teaching at the time at Cooper Union (1972-1985) is more interested in the narratives of (among others) John Ashbury, Robbe-Grillet, and Aldo Rossi and is "oddly ignorant of the postmodern debates that shaped architectural pedagogy at the time." Deamer suggests that this may be a case of "American formalism usurping Continental intelligentsia." Peggy Deamer, "Book Reviews Education of an Architect: A Point of View," *Journal of Architectural Education*, 2012, 135–37, https://onlinelibrary.wiley.com/doi/pdf/10.1111/j.1531-314X.2011.01186.x

[91] Hejduk specifically uses this term (medieval) as a reference to *The Silent Witnesses* project (1976). Hejduk, *Mask of Medusa : Works, 1947-1983*, 81. Furthermore, Mark Dorrian has suggested that the term 'medieval' develops importance in Hejduk's discourse in the way that "it stands for the pre-modern and against the rationality of the modern period." It is very clear he says, that Hejduk "understood his architecture of 'pessimism' as a kind of return of the "medieval." See: Dorrian, "Then There Was War: John Hejduk's The Silent Witnesses as Nuclear Criticism," 235.

Beckett deliberately created the myth that he was born on Friday the thirteenth – and a Good Friday at that; a seemingly fitting date for someone so conscious of the Easter story and so aware of life as a painful passion."[92] Relatedly, Ruby Cohn drew attention to Beckett's affinity with the number thirteen where she says, "the number thirteen [and] the word 'text' (...) first occur in combination in the thirteen Textes pour rien."[93] It points to Beckett's appreciation of irony and his fascination with the number thirteen (traditionally associated with misfortune) while reminding us that Good Friday is related to the *Passion* and the Crucifixion and appropriately enough known in German-speaking countries as 'Karfreitag' ('Mourning Friday') and 'Stiller Freitag' ('Silent Friday'). Cohn elaborates how these phenomena develop in Beckett's oeuvre, writing that, "Beckett thereafter twice groups poems in a series of thirteen, and he divides Murphy into thirteen chapters (…) the connection between his M characters ... and the fact that M is the thirteenth letter of the alphabet is scarcely fortuitous."[94] There is also Beckett's critique of Joyce and, as Beckett notes, Joyce's obsession with numbers - a characteristic he shares with Dante. Conjuring a *troika* of Italian philosophers and theorists; Giambattista Vico "a practical roundheaded Neapolitan," the "unqualified originality" of the mind of Giordano Bruno, and Dante Aligheri to compare to the "purgatorial"[95] nature of the *Work in Progress* (1928), Beckett writes (on page 13) of the significance of the number *three* to Joyce in his essay "Dante… Bruno. Vico…Joyce":

> Another point of comparison is the preoccupation with the significance of numbers. The death of Beatrice inspired nothing less than a highly complicated poem dealing with the importance of the number 3 in her life. Dante never ceased to be obsessed by this number. Thus the Poem is divided into three Cantiche, each composed of 33 Canti, and written in terza rima.[96]

There are further correspondences between these two numbers (3 and 13) in the early, middle, and late periods of Krapp in *Krapp's Last Tape* (1958) and the three ages 27, 39, and 69 Beckett ascribes to him. Coincidentally or not? each of Krapp's ages is sub-dividable by the number three. Referring to the stated date of his 39th

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[92] James Knowlson (1996). *Damned to Fame, 24-25.*
[93] Ruby Cohn, *Samuel Beckett : The Comic Gamut* (Chicago, IL, US: Rutgers University Press, 1962), 169.
[94] Cohn, 169.
[95] Beckett, "Dante… Bruno. Vico…Joyce," 6, 6, 13.
[96] Beckett, 13.

birthday (13 times 3), the sixty-nine-year-old Krapp announces that he has "[j]ust been listening to that stupid bastard I took myself for thirty years ago (…) hard to believe I was ever as bad as that."[97] As James Knowlson writes: "[t]hirty-nine today. This is not an arbitrary figure since it is a multiple of 13 (a favourite number with Beckett)."[98] Moreover, we can also think about what is sometimes referred to as Beckett's 'Trilogy' of *Molloy* (1951), *Malone Dies (Malone muert,* 1953*)* and *The Unnamable (L'innommable,* 1953) and in the 1980s - the second threesome and set of three short novella length texts, *Company* (1980), *Ill Seen Ill Said* (*Mal vu mal dit*, 1981), and *Worstward Ho* (1983). Such are Beckett's tendencies toward arithmetical sequencing we can almost even read another type of trinity - a theological one - in the case of the quadruplet of, *PROUST and the Three Dialogues.*[99]

As well as incorporating binary structuring systems in projects such as *House of the Suicide* and *House of the Mother of the Suicide* (1991), *Night House/Night Garden - Day Garden/Day House (1994),* and *Extro-intro House* (which is part of a triptych), Hejduk's attitude towards indexing projects as well as project nomenclature reveals persistent occurrences of both these numbers. For example, published as *Three Projects* (1969),[100] the three Diamond projects (1962-1967) - *Diamond House A*, *Diamond House B*, and *Diamond Museum C* form part of a book from an earlier exhibition "*The Diamond in Painting and Architecture"* at the Architectural League in New York in 1967. In *Adjusting Foundations* (1995),[101] it includes the triumvirate of projects: *The Still Life Trilogy* (Cemetery for the Ashes of the Still Life Painters, House/Studio of the Still Life Painter, Medical Complex: Painter's Journey). Moreover, in his initial introduction essay entitled "A Matter of Fact" to *Vladivostok: A Trilogy* (1989),[102] Hejduk describes a trilogy of trilogies that includes his three late projects for *Riga*, *Vladivostok*, *Lake Baikal.* Relatedly, Hejduk's collaborator Kim Shkapich has suggested that *Vladivostok* itself forms part of a larger trilogy in Hejduk's published works that includes *Mask of Medusa (1985)*, *Vladivostok* (1989), and *Soundings* (1993). There is also Hejduk's 'middle-trilogy' of projects for Berlin: *Berlin Masque*

[97] Beckett, "Krapp's Last Tape," 10.
[98] James Knowlson, "Introduction," in *Krapp's Last Tape* (London, UK: Brutus Books, 1980), 24.
[99] Samuel Beckett, *Three Dialogues*, *PROUST and Three Dialogues* (London: John Calder, 1987).
[100] John Hejduk, *Three Projects* (New York, US: Architectural League of New York and the The Cooper Union for the Advancement of Science and Art, 1969).
[101] John Hejduk, *Adjusting Foundations* (New York: The Monacelli Press, Inc., 1995).
[102] John Hejduk, *Vladivostok* (New York, US: Rizzoli International, 1989).

(1981), *Victims* (1986), and *Berlin Night* (1993). It includes what Daniel Libeskind has referred to as the "Venice trilogy" and the projects, *The Silent Witnesses* (1976), *Cemetery for the Ashes of Thought* (1975) and the *Thirteen Watchtowers of Cannaregio (1974-1979).*[103] Within the latter triune of projects for Venice, two of these works display a proliferation of both numbers (3 and 13). For example, the first of these *The Silent Witnesses* (1976), develops two corresponding titles - a photographic essay entitled *Silent Witnesses* (1976) and a book of poems entitled, *The silent witnesses and other poems* (1980), such that they are sometimes referred to as a trilogy. There are thirteen towers in *The Thirteen Watchtowers of Cannaregio (1974-1979)* which were to be incrementally occupied by thirteen men or 'towermen', selected by the city of Venice. In two other projects for Venice, there are similar numerical alignments. For example, in Hejduk's *New Town for the New Orthodox (1974-1979),* there is a fixed population of 18,000 inhabitants (or 'late arrivals'?) who are put there from the beginning for a fixed 30-year term (both numbers easily dividable by 3) and located somewhere in the Venetian lagoon. There are 13 'units' in the tower for *The House for the Inhabitant Who Refused to Participate (1974-1979).* The dimensions of the tower (6' x 6' x 72') for this lone inhabitant consist of twelve separate units can all be divided by - or are a multiple of three. Under each unit numbered 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, Hejduk programs each as follows with the wall as the 13th Unit:

Unit 1 contains a kitchen sink
Unit 2 contains a kitchen core
Unit 3 contains a dining table and chair
Unit 4 contains a refrigerator
Unit 5 contains a sleeping bed
Unit 6 contains a study table and chair
Unit 7 is empty
Unit 8 contains a living seat
Unit 9 contains a bath sink
Unit 10 contains a bathtub
Unit 11 contains a shower
Unit 12 contains a toilet
The wall itself is the 13th Unit [104]

[103] I am using the term 'trilogy' to this set of projects for Venice as they have been described by Daniel Libeskind in his Introduction to *Mask of Medusa* (1978), see: "Stars at High Noon," in *John Hejduk : Mask of Medusa : Works, 1947-1983* (New York: Rizzoli, 1985), 21–22.
[104] Hejduk, *Mask of Medusa : Works, 1947-1983*, 355.

While these persistent numeric occurrences are relevant, using Philip Solomon's description, however, they are more about the 'rules of the game' rather than how the "game is played."[105] So, perhaps the wider numerical significance to Hejduk and Beckett here is the number 39 (3 times 13) and the Thirty-nine Articles (alternately referred to as the XXXIX Articles) issued by the Anglican Church in the 16th Century as a statement of Faith. These statements of doctrines and practices have much to do with the founding Puritan psyche in the United States. In this way, they gain a certain closeness to Hejduk's interest in early American buildings as discerned in the study of Lockhart, Texas (1957)[106] with Colin Rowe, and his fascination with the originary angelic mission to settle and colonise America – the "errand into the wilderness"[107] as described in Samuel Danforth's election sermon (1670). Thus, the 'game' we are witnessing in Hejduk's case, is perhaps a remnant from the fall-out of the failure from this original divine mission. It is one explanation for his fascination with the hopelessness and abandonment in Kafka's *Amerika* permeating his own Masques and more widely, the sense of anguish we feel in his project of pessimism.[108] There is a version of this underlying pessimism that applies to Beckett too. It is accounted for, as he sees it, as his original sin of being 'badly' born and described in almost autobiographical mode in his *Proust* essay as, "the tragic figure represents the expiation of original sin, of the original and eternal sin of him and all his 'socii malorum', the sin of having been born."[109] It follows the basic principle that each birth is the beginning of a process of dying which is most concisely summarised in the first line of *A Piece of Monologue* (1977-1979) where the narrator asserts that, "[b]irth was the death of him."[110] Thus, life *after* birth becomes a painful fall-out from this and

[105] Solomon, *The Life after Birth: Imagery in Samuel Beckett's Trilogy*, 15.
[106] John Hejduk and Colin Rowe, "Lockhart, Texas," *Architectural Record* 121, no. 3 (1957): 201–6.
[107] Samuel Danforth, "A Brief Recognition of New-Englands Errand into the Wilderness," ed. and trans. Paul Royster, *An Online Electronic Text Edition* (Nebraska-Lincoln, US: Faculty Publications, UNL Libraries, 1670), 10–11, https://digitalcommons.unl.edu/libraryscience.
[108] Edward Mitchell, "The Nature Theatre of John Hejduk," in *Hejduk's Chronotope*, ed. K. Michael Hays (New York: Princeton Architectural Press [for the] Canadian Centre for Architecture, 1996), 55. Mitchell also makes this correlation suggesting that, "Both Kafka's Nature Theater of Oklahoma, which travels through *Amerika*, and Hejduk's carnival of masques, which drifts through *Vladivostok*, offer potential programs for a mobile theater of events without fixed boundaries. (…) Like the silent dice games practiced in Kafka's mummer's pageant that the masques formally resemble, the rules of the architectural construction are played out as an indecipherable ritual of the converted characteristic of prejuridical models of social organization."
[109] Beckett, *Three Dialogues*, 1987, 67.
[110] Samuel Beckett (1990). A Piece of Monologue Compiled as part of Complete Dramatic Works. Published by Faber and Faber, 425.

registers symptomatically as pessimism. Related to Beckett's formative theological background,[111] we have come to understand it as one that destines life to the acceptance of unending and painful suffering and atonement in life - rather than in an 'after-life' scenario. It resembles Clov's interminable pain in *Endgame:* "I say to myself - sometimes, Clov, you must learn to suffer better than that if you want them to weary of punishing you - one day."[112] It is a striking case of hopeless stasis and of purgatorial endlessness that is enacted in the final dramatic sequences in *Krapp's Last Tape* - a completion without resolution, a presencing perpetually delayed and announcements that suffer an "endless continua"[113] of silence. With Beckett, it is thus regarded as a constant hesitancy; to end *absolutely* and to begin with *absolute* certainty and underlines the broader sense of unease and lack of optimism permeating his plays and novels.

Thesis form … selecting & structuring […3…] Volumes of content

The selection of texts is a vital part of developing a coherency of the final thesis. It starts with a clear enough idea, yet almost immediately it becomes more complicated by the implied opposition between critical and literary texts and against already established narratives. Against the broader propositional argument concerned with the impact of 'lateness' on artistic production, which in this case involves considering works by two different authors, part of the challenge of developing a coherent research structure relies on selecting those works that are essential and omitting those that are less pertinent. The entry point for this process initially involved reading the work of Beckett and Hejduk against the writings on Late Style by Adorno. Considering both Hejduk and Beckett had, in similar enough ways, described their

[111] I am thinking here also of John Calder's remarks on Beckett's formative upbringing in the Anglican (Protestant) Church of Ireland. Describing his childhood where "religion was pumped into him as a child," he describes "the earliest photograph of the young Samuel shows him kneeling at his mother's knee ("an extremely pious and observant Quaker"), being taught his prayers. Calder claims these experiences with religion impact Beckett significantly - to the extent that it permeates through his works and that Beckett had still remembered them into old age. Taking these along with Beckett's attendance at the Calvinist-indoctrinated Portora Royal High School in Enniskillen, Calder suggests that "a reasonable biography could be constructed from his prose fiction alone, which is dotted with first- or third-person portraits." See: Calder, The Theology of Samuel Beckett, 13.

[112] Samuel. Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player* (London, UK: Faber and Faber, 1958), 51.

[113] Ruby Cohn, "At This Momemt in Time," in *Just Play: Beckett's Theater*, Reprint (Princeton University Press, 2014), 36.

practices as being ‘late’, it thus began to form an unlikely correspondence between these three protagonists but quickly expanded to include others. The initial conceptualisation of ‘lateness’ was determined vis-à-vis Adorno’s seminal essay *Spätstil Beethovens* / *Late Style in Beethoven*[114] (1937). Importantly also, it includes both Beckett’s own writings on the non-harmonious late style of Beethoven in *Dream of Fair to Middling Women*[115] (originally 1932, published 2012) and Hejduk’s comments in *Mask of Medusa* on his problematic of being ‘too-late’ in terms of the ‘panoramic’ praxis of Mies van der Rohe, Le Corbusier and Frank Lloyd Wright. In an almost circular way, Hejduk’s pronouncements around this problematic began to generate initial correspondences between Hejduk and Beckett. More specifically, the terms by which he regarded his position in architecture - having to act ‘fly-like’ and ‘fill-in’ the gaps left over by the early Modernist masters - suggested an affinity with the distinct problem Beckett faced coming *after* James Joyce.

Subsequent readings of a type of lateness began to emerge that began to be distinguish different significances of the term ‘late’ and related to Adorno’s writings on post-Holocaust epochal conditions and the impossibility of artistic production after Auschwitz. In thinking about how Beckett work comes into direct contact with these forces immediately before the War (as chronicled in his *German Diaries* 1936-1937) and during the War (alternately working with the French Resistance and Irish Red Cross), I began to think about the way a work such as *Endgame* (1958) might act as a refraction of wider socio-historic devastations. Adorno’s essay, *Trying to Understand Endgame* (1958)[116] was vital in reading Beckett’s work in this way, but so too are his texts on the ‘barbarism’ post-Auschwitz as described in *Cultural Criticism and Society*, *Negative Dialectics, What Does Coming to Terms with the Past Mean?*, and his 1962 essay *Commitment*. These texts not only framed much of the thinking relating to Beckett’s *Endgame* but also allowed for a particular reading of Hejduk’s Berlin projects (*Berlin Masque* and *Victims*). In turn, this began to articulate the phrase David Shapiro adopts from Adorno to describe Hejduk’s work *Victims* as the “anti-

[114] Adorno, *Essays on Music*, 2002, 564–68.
[115] Beckett, *Dream of Fair to Middling Women: A Novel*.
[116] In many ways, Beckett is the exemplary post-Auschwitz artist for Adorno. It is the specific antagonistic tendencies of *Endgame* and the adjacency of Beckett’s work to silence - that offers a powerful symptomology of recent history that negotiates culture’s ‘after-Auschwitz’ aporia. See: Theodor W. Adorno, *Notes to Literature*, ed. Rolf. Tiedemann and Shierry Weber Nicholsen (Chichester: Columbia University Press, 1992).

lyrical response that is indeed *required* after Auschwitz."[117] Thus considering lateness as both a theoretical and aesthetic term that had impacted much of their oeuvre and praxis I have referred to their works directly while and, at the same time, have critiqued these against wider literary and cultural sources. The 'Works Referenced' section of the thesis works in these ways. It provides distinct 'landing-points' into the works of both Hejduk and Beckett and attempts to make these works relational – claiming they are circumscribed by the alternating terms - lateness, late style, and late production.

WORKS REFERENCED

The tri-partite subdivision of the thesis into distinct Volumes has further importance to the research methodology. The sequencing of the works in each of the three Volume is established against specific thematic frameworks - echoing Hejduk's indexed approach in the *Mask of Medusa* (1985). It does so while attempting to overcome any significant historical disjunction in the dates of production of the works.

In **Volume [I]**, it begins with the theme of "Belatedness and other readings of term Late". Of Hejduk's works, I reference published interviews, drawings, and textual extracts produced by Hejduk as the primary analytic material and Hejduk's archive of drawings held by the Canadian Centre for Architecture in Montréal. I refer to other published information on Hejduk's work including his collection of works in *Mask of Medusa* (1985) and his critical contributions on Postmodernism from "Beyond the Modern Movement" Conference held in Yale University (1977). The analysis of these works is a selective one - with materials coming from his own publications and from the AA Files, DOMUS, Perspecta, Parametro and archival material of Hélène Binet photographer. This material covers a time range from the 1970s through the 1980s and includes the projects: *Wall House 3* (1974), *Cemetery for Ashes of Thought* (1974), to *The Silent Witnesses* (1976), *Silent Witnesses* (1976), *The House for the Inhabitant Who Refused to Participate* (1979), *The Thirteen Watchtowers of Cannaregio* (1979), *New Town for the New Orthodox* (1974-1979), *The silent witness and other poems* (1980), *New England Masque* (1979), *Collapse of Time* (1984-1987) to *Diary Constructions* (1987). In establishing a contextualising framework around the

[117] David Shapiro, "An Introduction to John Hejduk's Works : Surgical Architecture," *A+U* 471, no. 12 (2009): 20.

question of architectural production in the late space after Modernism, I refer to Charles Jencks' various outputs including: *The Language of Post-Modern Architecture*, 6th Edition (1991), *The New Paradigm in Architecture : The Language of Post-Modernism* 7th Edition (2002), *Modern Movements in Architecture*, 2nd edition (1985), "What Then Is Post-Modernism?," *AD (The Post-Modern Reader*, 2010), *Late-Modern Architecture* (1980). In referencing Jencks's writings, I attempt to show the difficulty of creating a stable categorical boundary for Hejduk's practices - whom Jencks had classified under 'Difficult Cases' and as something like 'Neo' or 'New' Modernism, and paradoxically, analogous to a 'post' Modernist. As much as Jencks' evaluation of architecture in the period after Modernism has become one of the most familiar discourses in the field of architecture, I refer to other cultural and critical readings that take place at the end of Modernism. Thus, I refer to Colin Rowe's Introduction, in *Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier* (1972) and Fredric Jameson's writings in *Postmodernism and Consumer Society* (1983), *Postmodernism or the Cultural Logic of Late Capitalism* (1991) and his foreword to Jean-François Lyotard's *Postmodern Condition: A Report on Knowledge* (1984). By way of framing Hejduk's pursuit of a 'project of Pessimism', I refer to Peter Eisenman's "Introduction" in *Aldo Rossi in America: 1976-1979* (1979). Here, I attempt to identify two intersecting problems that challenged architectural praxis at that historical moment (the late space after Modernism) – what Eisenman terms the "void of history" and the difficulty of recovering early Modern utopian thinking. In turn, I consider Hejduk's writings and projects as collected in the *Mask of Medusa* against the themes of lateness and pessimism. This involves a critique of a number of Hejduk's works including *The Silent Witnesses*, *The House for the Inhabitant Who Refused to Participate*, *The Thirteen Watchtowers of Cannaregio*, *New Town for the New Orthodox*, *New England Masque*, *Collapse of Time* and *Diary Constructions*. Various scholarship sources are referenced to develop particular readings of these works and include; David Shapiro, Giorgio Agamben, Peter Eisenman, and K. Michael Hays. From these perspectives, and against Hejduk's claim that the project is a "devastating model," I attempt to analyse the project through Hejduk's writings/projects which involves re-reading it through *The Collapse of Time* and situating it against Hans Holbein's allegorical engravings of the *Dance of Death* (c.1638) which Hejduk had referenced in his "Diary Constructions" essay *in Perspecta (1987)*. Mark Dorrian's recent scholarship on Hejduk *Then There Was War: John Hejduk's The Silent Witnesses as Nuclear Criticism* (2018) significantly informs the reading of Hejduk's

project *The Silent Witnesses* as an analogic cultural device, which in turn, is articulated via Walter Benjamin's readings of allegory in *The Origin of German Tragic Drama* (2009).

Of Beckett's works, and distinguished around the theme of belatedness, I consider his published books as the primary analytic material. I begin with an examination of *Ping (1967)* as it both embodies criticism against the works of the late-modern literary *avant-garde* and, closer to my argument, that the ambiguity and proliferation of meaning we see in it can be explained as the function of late and epochal writing. The following works by Beckett are referenced in a way that connects them to this form of belated condition and 'late' writing and include; *Dream of Fair to middling Women* (1932), *Echo's Bones* (originally 1933, published 2014), Beckett's *German letter* (1937), *Waiting for Godot* (1953), *Unnamable* (1953)*, Krapp's Last Tape* (1958), *Endgame* (1958), *Worstward Ho* (1983). Relating to this line of thought and referencing other scholarly research on Beckett that aims to support the main argumentation, I reference Gilles Deleuze's essay "He Stuttered" in *Essays Critical and Clinical* (1997) which attempts to articulate further the way I see Beckett's late writing and its processes. In adopting Deleuze's term of 'perpetual disequilibrium', I suggest that Beckett's work acts in a way to incorporate such stuttering effects into the literary work such that it presents powerful symptomology of lateness in the way it makes language itself stutter. Concerning this, I analyse *Krapp's Last Tape* (1958) and argue that a late (aged) body and a 'late' time-space intersect one another through the mechanical stuttering device of the tape recorder of the play. Echoing Belacqua's early pronouncements in *Dream of Fair to Middling Women* (1929), I suggest that the play is more concerned with a reduction towards obliteration of meaning of words. It does so by the stuttering hesitations and silences in the textual sequences of the play that oscillate between the mechanical device and Krapp's anxious deliberations. Referring directly to Beckett's *Theatrical Notebooks* (1992), I reference the way the play Beckett associates the staged bodily movements of Krapp and the repeated turns and continuous relays of the tape-recorder - with the space of death - that alternatively qualifies it as suffering an effective *belated* condition. I reference Beckett's *Three Dialogues* (1949) with Georges Duthuit, Beckett's increasing inability to tolerate words – the ridding of 'occasion' that Beckett finds so appealing in Bram Van Velde's work, to argue that the hesitations and contradictions of Beckett's late works are close to a silent *inexpression*. These characterisations of a type of hesitancy that impact

Beckett's work is made relevant vis-à-vis his characterisation of Joyce's *Work in Progress* in 1929 (later, *Finnegans Wake*) as 'purgatorial.' I argue these conditions of suspension and delay become the prophetic voice in Beckett's own late poems *Comment dire*/*What is the Word* (1989), and the non-harmonious discontinuity apparent in *Stirrings Still/Soubresauts* (1986–89) which either run out of words or are tentatively withheld in finding the right word to say.

Volume [II] entitled "Post-Catastrophic Silence: Ghostly … [&] … Angelic Figures" examines the problematic of epochal lateness through Adorno's claim of the barbarism of post-Auschwitz aesthetic production and its relation to silence. Regarding Beckett, I consider his prose and theatre plays as the primary research material and refers most extensively to *Endgame (1958)*. Interpreted through Adorno's commentaries, it is the specific antagonistic tendencies of the play and the adjacency of Beckett's work to silence that negotiates culture's 'after-Auschwitz' aporia. The following works by Beckett are referenced in a way that connects them to the portrayal of post-catastrophe and spectral conditions: *The Capital of the Ruins* (1946), *Ghost Trio* (1975), *A Piece of Monologue* (1979), *Ill Seen Ill Said* (1982). Writings from Theodor W. Adorno and his essay *Trying to Understand Endgame* (1958) and other more recent scholarly research on Beckett is referred-to such that it supports the main argumentation. In Adorno's essays, *Cultural Criticism and Society* (1951) and *Commitment* (1962), it considers Adorno's texts to set out ways of thinking about the aesthetic of post-Holocaust works. I refer to James Knowlson's biographical account of this period in *Samuel Beckett: Damned to Fame* (1996). I read the compulsive repetition we see in *Endgame* (characteristic of pathological mourning), against the Freudian term *Nachträglichkeit* - the neologism coined by Freud that includes the temporal descriptions of 'afterwardsness,' 'latency' and 'belatedness'. I interpret the sense of belatedness that infuses Beckett's play *Endgame* through Walter Benjamin's reading of Paul Klee's *Angelus Novus* (1920) in his "Theses on the Philosophy of History" (1939). Moreover, I reference other published works by Benjamin including *The Origin of German Tragic Drama* (1928) (originally written as *Upsprung des deutchen Trauerspiels,* 1925) and his short essay *Agesilaus Santander* (1933) written in Ibiza during an exiled period.

Of Hejduk's works, I reference published interviews, drawings and texts produced by Hejduk as the primary analytic material and reference drawings held in the John

Hejduk Archive at the Canadian Centre for Architecture in Montréal. I consider his trilogy of projects for Berlin, the *Berlin Masque* (1981), *Victims* (1984) and *Berlin Night* (1989, published 1993), his poem *Berlin Looms* in *Mask of Medusa* (1985), and his text "X-Ray: The Thoughts of an Architect" also in *Mask of Medusa*. Concerning relevant interpretations of Hejduk's oeuvre, I consider various other texts and essays which include; Theodor W. Adorno's essay "Cultural Criticism and Society" in *Prisms* (1982) and David Shapiro's text "The Architect Who Drew Angels" (original 1992, reprinted 2009), particularly the phrase that Shapiro adopts from Adorno to describe Hejduk's work as the "anti-lyrical response that is *required* after Auschwitz." Furthermore, I refer to Peter Eisenman's essay, "The House of the Dead as the City of Survival," in *Aldo Rossi in America: 1976 to 1979* (1980) to describe a broader framing of architecture in this post-catastrophe landscape which parallels some of Adorno's argument. In relation to Hejduk's Berlin troika, I claim we can detect antagonistic tendencies that directly correspond to those discussed in Beckett. Coinciding with Hejduk's increased depiction of angels in the period, I examine the performative potential of the Masques to mediate residual historic-cultural memories and sense of loss in the city. I reference the emblematic angel as an intermediate and mediating figure through Michel Serres' description of them in *Angels: A Modern Myth* (1995). Claiming that Hejduk's angelic figures signal a loss of optimism, I interpret Hejduk's angels as figures that display powerlessness rather than any narrative of redemption and refer to Walter Benjamin's "Theses on the Philosophy of History" and Wim Wenders angelic figures in his film *Wings of Desire* (1987). I identify aspects of these Berlin masque projects and Hejduk's incorporation of the angelic figures within the crisis of representation under a condition of epochal lateness - which is made clear when read against Adorno's perception of post-Auschwitz artistic production.

Concerning *Victims*, it claims that the x-ray becomes a distinct metaphor acting as a form of meditation on the absent presences in Berlin. In doing so, I refer to Andreas Huyssen's essay "The Voids of Berlin" (1997) to elaborate the phantasmic qualities of Berlin - where voids (absent presences) and visible presences of the past still defined the visual landscape of the city during this period. Understanding that Hejduk develops a distinctive scopic regime or 'ways of looking' in the Berlin Masques, I reference Julia Hell's essay "The Angels Enigmatic Eyes, or The Gothic Beauty of Catastrophic History in W.G. Sebald's "Air War and Literature" (2004) in order to articulate the problem of representation and the difficulty of making visible what

postwar Germany left invisible. I make a correspondence between Hejduk and Beckett in addressing this problem of looking by referencing Beckett's *Endgame* – where Hamm's part-blinded-seeing (his 'seeing blindness') can be figured as a distinct scopic *regime* to avoid interiorising historical guilt. I reference Otto Glasser's writings on the sense of uncanny transgression associated with Wilhelm Röntgen's first X-ray experiments in 1929, Jacques Lacan's writings on Freud's *Dream of Irma* in *"*The Dream of Irma's Injection" (1988)*,* which refers to a monstrous experience - an architecture of absence and terrifying futurity. Interpreting *Victims* against these phenomenological and optical expressions, we begin to see how Hejduk positions the architectural project (Masque) to mediate the distance and immediacy of the victims of a catastrophic history. Finally, I consult and reference other works that refer to the original conditions of loss in the development of the repetitive cast of characters (Subject/Objects) that appear in Hejduk's project *The Lancaster/Hanover Masque* (1980-82). These aspects are elaborated through William Firebrace's thirty-nine (micro) articles in "John Hejduk: Lancaster/Hanover Masque," in *AA Files* (1991) and Catherine Ingraham's essay "Errand, Detour, and the Wilderness Urbanism of John Hejduk," in *Hejduk's Chronotope* (1996). Other writings that reference Hejduk's *Victims* include Raoul Bunschoten's essay "OTOTEMan, or 'He Is My Relative': John Hejduk: VICTIMS / The Collapse of Time" in *AA Files* (1986), and Michael Hays' Introduction to *Hejduk's Chronotope* (1996).

Lastly, in **Volume [III]** entitled "Last Late Works: End[s] & Late-beginnings {again}," it considers the last late works developed in the shadow of the approach of death and the type of lateness that subsists in them. Of Hejduk's works, I reference published interviews, drawings and texts produced by him as the primary analytic material and reference the John Hejduk Archive at the Canadian Centre for Architecture in Montréal and The Menil Collection, Houston, Texas. These cover a time range between the early *Wall Houses* (1964-67) to some of his last projects such as *Cathedral*, (1996) *Christ Chapel*, (1996) contained in *Pewter Wings Golden Horns Stone Veils* (1997), and Hejduk's last works - *Sanctuaries* (1999-2000) and the *Enclosures* series (1999-2000). Other referenced works include Hejduk's essay on the Casa Malaparte "A Cable from Milan" for DOMUS Magazine (1980), his tribute essay "A Sense of Spirit: Alvin Boyarsky" (1990), interviews with Don Wall published in *Mask of Medusa* (1985), David Shapiro (A+U, 2009) and *John Hejduk: Builder of Worlds* (1991). Other writings are also referenced and include Aldo Rossi's *A Scientific Autobiography* (1982), Dalia

Judovitz's *Unpacking Duchamp* (1995), Robin Evans' essay on *Chamber Works* "In Front of Lines that Leave Nothing Behind" (1984), Shapiro's texts in *Such Places as Memory : Poems (1998),* Joan Ockman's "Architecture as Passion Play" (1997), Georges Bataille's, *Eroticism: Death and Sensuality* (1986) and *Visions of Excess* (1985). Referencing of more recent Hejduk scholarship aims to establish a broader conceptual context that includes; Alberto Pérez-Gómez's essays "Architecture as Embodied Knowledge" (1984) and "The Renovation of the Body: John Hejduk & the Cultural Relevance of Theoretical Projects" in the AA Files (1986), Wim van den Bergh's essays "Icarus' Amazement or The Matrix of Crossed Destinies" in the *Lancaster/Hanover Masque* (1992) and "Seven Memos on the Geometry of Pain" in *Soundings* (1993), James Williamson "Cosmopolitan Architectures: Notes on Drawing" (2011) and Mark Dorrian's essay "'Then There Was War:' John Hejduk's The Silent Witnesses as Nuclear Criticism" (2018). When citing the works *Cathedral, Christ Chapel*, *Sanctuaries* and *Enclosures* projects in the main text, I have used italics to reference these- even though they appear in the collected *Pewter Wings Golden Horns Stone Veils* and *Sanctuaries: The Last Works of John Hejduk* (ed. K. Michael Hays) respectively. The reason for this and rather than using double quotation marks (which would also be appropriate as they appear as part of an Anthology), is a preference to acknowledge their status as an autonomous piece of work. Writings on the theoretical and literary terms 'lateness', 'late works' and 'late style' are particularised by references to Gordon McMullan's *Shakespeare and the Idea of Late Writing* (2007), Theodor W. Adorno's *Essay's on Music* (2002), and Hermann Broch's essay "The Style of the Mythical Age" - an introduction for Rachel Bespaloff's book on the *Iliad* (1947).

Of Beckett's works, I consider his published works (prose, poems and plays) as the primary analytic material and refer to his original notes archived at the "Samuel Beckett Digital Manuscript Project" at the Centre for Manuscript Genetics (University of Antwerp). Of Beckett's published work, it is the late texts *Comment Dire*/ *What is the Word* (1989) *and Stirrings Still* (1986–89) that are the most heavily referenced. His interview *Three Dialogues* (1965, initially published in *transition* 49 in 1949), *Malone Dies* (1951)*, The Unnamable* (1952), *Endgame* (1968), *Not I* (1971), *Worstward Ho* (1983), *A Piece of Monologue (1979) and Fizzles*, *I gave up before birth* (1976) have been referenced in a way that connects the use of repeated literary devices to the sense of lateness that prevails in the last works. Other works from the oeuvre - including *All That Fall* (1956), his *Proust* essay (1931), his short story *Assumption* (1929),

Happy Days (1961) and *Dream of Fair to Middling Women* (1932) – are referenced in such a way as to connect a literature aiming for discontinuity and silence to the last late works. Reference to essays and written works that support the main thesis argumentation and develop a position around lateness, late style and Beckett's late works include; Stanley E. Gontarski's *Staging himself, or Beckett's Late Style in the Theatre* (1997), "Introduction" in *Samuel Beckett. The Complete Short Prose* (1995), "Editing Beckett" (1995), "The Body in the Body of Beckett's Theater" (2001), Dirk Van Hulle's book *The Making of Samuel Beckett's Stirrings Still/ Soubresauts and Comment Dire/What Is the Word (2011),* Ruby Cohn *A Beckett Canon* (2001) and James Knowlson's *Damned to Fame: The Life of Samuel Beckett* (1996). Like the section on Hejduk, the references to 'lateness', 'late works' and 'late style' in Beckett are articulated through McMullan's *Shakespeare and the Idea of Late Writing* (2007), Broch's essay *The Style of the Mythical Age* (1947), and Adorno's *Essay's on Music* (2002) and is also supplemented by references to Adorno's other essay - *Punctuation Marks* (1990).

VOLUME [I]

Figure 3 Hans Holbein the Younger, “The Peddler” from *Dance of Death* Series (c.1523-1526).

DEATHLY ENDINGS … EMERGING

Belatedness & other readings of being Late.

The end is in the beginning and yet you go on. *(Pause.)* Perhaps I could go on with my story, end it and begin another……(*Pause.)* It will be the end and there I'll be, wondering what can have brought it on, and wondering what can have . . . (*he hesitates*) . . . why it was so long coming. *(Pause.)* There I'll be, in the old refuge, alone against the silence and . . . (*he hesitates*) ... the stillness. If I can hold my peace, and sit quiet, it will be all over with sound, and motion, all over and done with. *(Pause.)*[118]

[118] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 44–45.

Introduction

This Volume considers the problematic of late production in Hejduk and Beckett's oeuvre as it relates to theoretical readings that take place at the end of Modernism. It considers Hejduk and Beckett's works in the period of the late 1960s and through the 1970s - a period marked by an intense splitting in critical and theoretical readings after classical modernism - most notably detected in the modern/postmodern debate. Corresponding with attempts by critics such as Charles Jencks and Ihab Hassan to categorise Hejduk and Beckett's work alternately through the lens of this problematic 'post' condition, it attempts to clarify and make several distinctions about Hejduk and Beckett's own 'late' positions. Thus, it challenges Hassan's reading of Beckett's *Ping* which had suggested it typified a form of postmodernist language that became void in the way that it "turns against itself,"[119] and the idea that being 'late' or coming-after this type of modernism could only produce an impenetrable and meaningless 'anti' condition. At the same time, it considers the difficulty for the late-modernist Hejduk whom, according to Stan Allen, "must simultaneously negotiate both his or her own 'lateness' and the recent death of the modernist theoretical project."[120] As aftermath situation, it can be seen in Hejduk's successive investigations up to the early 1970s. It is discerned, for example, in several formal spatial problems up to the *Wall Houses* and *Diamond Series* that corresponded with broader structuralist tendencies within the humanities. It is exemplified by the Gray/White debate in the late 1960s and early 1970s which had taken hold on much of the American academy where the 'New York Five' group that Hejduk came to be associated with - had almost exclusively tended to explore the proto-linguistic and formal grammar style of pre-war (white) Modernism. It is a complex situation set against the backdrop of a post-ideological reception of European Modernism in America and a process of constructional standardisation. Colin Rowe has described these circumstances as involving the purging modern architecture's radical ideological rhetoric into "a suitable veneer for the corporate activities of 'enlightened' capitalism."[121]

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[119] Ihab Hassan, "The Literature of Silence: From Henry Miller to Beckett & Burroughs," *ENCOUNTER*, January 1967, 74, https://www.unz.com/print/Encounter-1967jan-00074/.
[120] Allen, "Nothing but Architecture," 83.
[121] Colin Rowe, "Introduction," in *Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier.* (New York: Wittenborn, 1972), 4.

Lamenting what he sees as modern architecture's failed social mission, Rowe writes: "[i]f we believe that modern architecture did establish one of the great hopes of the world - always, in detail, ridiculous, but never, *in toto,* to be rejected - then do we adhere to *physique-flesh* or to *morale-word?"*[122] Sharing a similar scepticism with his one-time colleague and collaborator, there is a suspicion that Hejduk recognised in this period, the inherent failure of the utopian project of modernism and with it - a resistance to any overarching theory or polarising oppositions between theory and practice (Rowe's "morale" and "physique" split).

Where the period up to the early 1970s had, for Hejduk, been about dealing with generational lateness - of looking-back and filling-in seemingly incomplete aspects of the work of Modernist Masters (Le Corbusier, Mies van der Rohe, Frank Lloyd Wright), his meeting with Aldo Rossi in 1973 and experiencing of Rossi's work is a crucial rupture to this praxis. In what he terms an "age of Pessimism,"[123] we see Hejduk's architectural production shift in such a way that it deals with the prevailing socio-political conditions of the time – what he once referred to as an architect's "social contract."[124] In his catalogue of work from *The Silent Witnesses* (1976), *The House for the Inhabitant Who Refused to Participate* (1979), *The Thirteen Watchtowers of Cannaregio* (1979), *New Town for the New Orthodox* (1974-1979), and *New England Masque* (1979), we see Hejduk's attempts to overcome the functionalism of the Modernist ideology and a return to pre-modern/medieval ideals. It claims we can understand the *Masques* in these ways; they instigate new programmes that attempt to retrieve the socio-political status of architecture which, in some ways, had been the unfulfilled promise of Modernism. As we will see in Hejduk's *The Silent Witnesses* project, it does this in a highly politicised way that is oppositional to the pluralism expounded by his Postmodern contemporaries – thus producing a model of a 'late' historical moment. Regarding broader contextualisation of this period *after* Modernism, it considers Charles Jencks' sustained discourse on the death of

[122] Rowe, 7.
[123] Hejduk, Mask of Medusa : Works, 1947-1983, 132.
[124] In his essay, Pérez-Gómez notes how the masques are "notable examples in which intended programs (or narratives describing the life of the inhabitants) are a constitutive part of the poetic image." It is this aspect (that of lived experience) that defines their spatio-temporal nature and their "narrative vision of life towards a new social contract, in stark opposition to both functionalism and all self-referential formalisms." See: Alberto Pérez-Gómez, "Architecture as a Performing Art," Online Magazine, *Arkitektur N: An Online Review of Architecture*, May 25, 2012, n.p, https://www.architecturenorway.no/questions/histories/perez-gomez-performance/.

Modernism - sensationalised with the demolition of the Pruitt-Igoe housing scheme. It recognises the emergence of new forms of architectural ideology in the 'late' space after Modernism. Interpreting Hejduk's 'late' phase of production against works considered as 'Late-Modernism' or 'Post-modernist' by Jencks, it analyses Hejduk's fascination with the construct of time in a different way. This involves considering his rebuttal of Michael Graves' postmodernist work which had he maintained had negatively created a compression of time and included the different sense of temporal effects Hejduk had installed in a number his projects from the mid-1970s onwards. It includes the idea of a 'late' time field punctuating the *New Town for the New Orthodox* (1974-1979) and the way a distinct belated temporality prefigures its future abandonment from the beginning. It interprets these time constructions against critical and literary discourses that include Hejduk's own writing and projects - to the time-cancelling device the *Collapse of Time* (1986) to the compression of one hundred and twenty years of historical time into five distinct models in the *tableau morte* of *The Silent Witnesses* (1976). In doing so, it maintains that Hejduk's late-oeuvre acts as a witness to the ruinous cataclysmic conditions of the mid-20th Century and in *The Silent Witnesses* is both predictive of deadly devastation of the late-20th Century that limits any thought of historical progress - suggestive of a type of belatedness or a situation which is already *too* late.

The Section on Beckett begins by considering *Ping* (1967) through what is thematically termed, a 'Late Epochal Sound[END]scape.' Interpreted through Hejduk's *The Silent Witnesses* project, this reading of it is informed by the presence of corresponding half-closed long-dashes of the dramatic sequences of *Ping* that also establish a countdown to an ending and apparent similarities between it and the annihilatory count-down of Hejduk's epochal project. If the colour grey atmospherically dominates the scene of Hejduk's architectural project, it is the colour white - appearing some eighty-eight times throughout Beckett's text (and which is present in fifty-nine of the seventy sentences) - that signals the 'still-life' (*Nature Morte*) of the overall dramatic scene of *Ping*. Rather than adopting the usual terms that have been applied to Beckett (modern or postmodern) – it acknowledges Beckett's difficulty of such binary terms - the "neatness of identifications" he cautioned of in reading Joyce's *Work in Progress* - and one assumes, the 'neat' index of Ihab Hassan's well-publicised table of dualistic definitions in his essay *Toward a Concept of Postmodernism (1971)*. Instead, comparable to the term used to articulate Hejduk's

The Silent Witnesses project, it adopts the critical term *'belatedness'* to categorise the way Beckett's writing manages to survive in a late-state minimally. It considers some of the early critical reception of *Ping* by Ihab Hassan who had claimed that the repetitive sequences of *Ping* were nothing more than an absurdist Postmodernist game of permutations and thereby designating it as 'anti-literature'. It takes a contrary position to Hassan's reading of the work – suggesting instead, that the silence that marks this and other works by Beckett can be acknowledged within a literary *avant-garde* culture that had called into question the idea of literary progress more radically than their early Modernist predecessors. It reads the way the text proliferates to create a profusion of meanings (the *discord* and *dissension* Beckett had admired in Proust) as the very ambiguity with which the late-modern writer had faced apropos language - such that it operates precisely as the function of an author of late epochal writing. It understands late-Beckett as coming later-than or after Joyce - with the subsequent need for a loss of mastery of his textual material sharing something of the 'incoherent continuum' of Beethoven's late works and installs the idea of hesitancy as a textual device. This hesitancy, to end *absolutely* and to begin with *absolute* certainty, underlines a broader sense of unease that permeates Beckett's writings that has to do with timeliness, and antithetically, bad-timing and *belatedness*. In *Waiting for Godot,* this is the dilemma that Estragon and Vladimir face not knowing whether they are in the right place at the wrong time or the wrong place at the right time. Similarly, in *Krapp's Last Tape* – we see a play less concerned with finding the right word not to say and is instead, more concerned with a reduction towards the obliteration of the meaning of words - through the hesitations and silences that are installed in the dramatic textual sequence and the awkward postures and anxious deliberations of Krapp. Such characterisations of the diminution and exhaustion of language, become a prophesying voice to the rupturing of the surface of the word in Beckett's own late poems *Comment dire*/*What is the Word* (1989), the non-harmonious discontinuity apparent in *Stirrings Still/Soubresauts* (1986–89) and are considered in further detail in Volume [III]. It is in this sense that Beckett's work proceeds – faltering, failing, and continuing to 'go-on' – though only by anxious hesitation. The resultant words - either confused or riven with a stuttering stream of hesitant pauses and silent absences - not only signal the distinct ambiguity with which the late-modern writer faced concerning language but are essential registers of the effect of Beckett's diminution of mastery and textual materiality. It turns out then that we are witnessing something *like* writing – though as silent aftermath state.

Figure 4 Part of Pruitt-Igoe is demolished on 21 April 1972. Photograph: © Getty Images.

According to Charles Jencks, the death of the Modernist architectural project did not enjoy the type of gradual slowing down that one imagines as a deserved ending to a sustained period of intellectual and creative development. Instead, Jencks happily declares that Modern Architecture was dead in an instant. Sounding like an extract of evidence of a Coroner's report and invoking a sense that Modernism itself had become 'late' (in the sense that it had died), it was, he suggests, even possible to corroborate Modern Architecture's ending with an exact place and a precise time saying that: "Modern Architecture died in St. Louis, Missouri on July 15, 1972, at 3.32pm (or thereabouts) when the infamous Pruitt-Igoe scheme, or rather several of its slab blocks, were given the final *coup de grâce.*"[125] With the text resembling a detailed account of death, Jencks acknowledges the Minoru Yamasaki designed-building had previously been, "vandalized, mutilated and defaced by its inhabitants" despite multiple attempts of mechanical resuscitation which had included, "fixing the broken elevators, repairing smashed windows, repainting."[126] Its final demise occurred when it was "put-out of its misery" – signalled through the conventional explosive tone of dynamite, going, "Boom, boom, boom."[127]

[125] Charles. Jencks, *The Language of Post-Modern Architecture*, 6th Edition (Academy Editions, 1991), 23.
[126] Jencks, 23.
[127] Charles. Jencks, *The New Paradigm in Architecture : The Language of Post-Modernism*, 7th Edition (New Haven: Yale University Press, 2002), 9.

This explosive action was considered emblematic not only of an ideological death but for Jencks, represented the emergence of new forms of architectural ideology that opposed the principles of univalence and exclusion he thought were central in Modernism. Thus, if Modernist doctrine, as embodied by the totemic Pruitt-Igoe project, was itself atomised and in a literal sense turned to dust through the blast of dynamite, Jencks conceived that Modernism could become subject to a similar type of emancipation. Significantly for him, the most promising expression of this possibility would through the multivalent modes and stylistic incompatibilities of Post-Modernism – lauded, because it could avoid the separation between the purist language of Modernism and the architectural sensibilities of the public.

Dealing with this subject further, Jencks asserts that the central issue arising for postmodern architects (whom he identifies with) is the distinction that "[p]ostmodernism does not reject Modernism totally, as a traditionalist might, but develops its own hybrid language partly from its predecessor."[128] In fact, in one of his later Postscripts on the subject and his second edition of *Modern Movements in Architecture* (1985, originally published 1973), Jencks subsequently considers that this fall of Modernism arises from the "literary idea and philosophical notion – the alienation of inherent in modern life – has been displaced by other concepts."[129] Thus, while Post-Modernism did not necessarily represent a total break with Modernism, it could be regarded as the combination of Modernism with other things. It was, he says, more like "a slide away from its parent rather than an act of patricide, a sometime loyal opposition rather than an anti-modern movement,"[130] from a situation where:

> Most importantly the Modern Movement*s* (…) have dropped their main ideology of Modernism or modified it in radical ways. The 'Tradition of the New' (a phrase of the art critic Harold Rosenberg), the belief in technological progress, the role of the *avant-garde*, the social progressivism inherent in the 'Heroic Period', the idea of social engineering through architecture – all this has been thrown into doubt.[131]

[128] Charles. Jencks, *Modern Movements in Architecture*, 2nd edition (London: Penguin, 1985), 7.
[129] Jencks, 370–71.
[130] Charles Jencks, "What Then Is Post-Modernism?," *AD (The Post-Modern Reader)*, 2010, 16.
[131] Charles. Jencks, *Modern Movements in Architecture*, 2nd edition (London: Penguin, 1985), 371.

As Jencks figured it, the inherent ideology of progress was thrown into doubt with this ending of Modernism and what occurred afterwards was a radical split in architecture – giving rise to the emergence of the multivalent 'Post-Modern' and 'Late Modern' version of it. The distinction between Late Modernism and Post-Modernism arises, he suggests, not only through the way where Late Modernism develops its formal referencing systems from Modernism 'proper', but also in the way that the International Style persists as a motivating influence. In the sense that Late Modern architecture takes its formal cues and forms from early Modern buildings, it does so in a way that takes its theories and style to an extreme - which Jencks viewed as producing a more exaggerated form of Modernism and often repeating the aesthetic faults of its predecessor. By contrast, he considers the 'multivalent' potential of Post-Modern architecture is one that can transcend the supposed failures of Modernism. Being, as he puts it, 'doubly-coded', its ability to both connect within the discipline of architecture and with a broader public could recover supposed pre-Modernist ideals. In elaborating the values of this Post-Modern alternative, it is through new hybrid languages of 'difference' and 'plurality' that signal its most significant potentials. In turn, these qualities become the nexus that identifies it with the most recognisable characteristics of Pre-Modernism, which he articulates when he writes:

> The best Postmodern architecture is hybrid, like the best Pre-Modernism of the generation practising in 1900; it is trying to stitch together past and future without compromise, without giving up the commitment to the Modern world, and its current technology, and the commitment to Western culture, or local traditions. The hybrid is difficult to achieve, certainly more demanding than the single-minded attention to aesthetics and technology that the brilliant Mies van der Rohe followed.[132]

By 1991, however, Jencks had begun to fear the end was approaching for Post-Modernism and was convinced enough of this by adding a revised preface to the 6th Edition of *The Language of Postmodern Architecture* with an essay titled "Death for Rebirth." While he admits that all ideological movements reach a natural ending, he attempts to refute various detractors whom he claims had been announcing the imminent death of Post-Modernism for almost a decade. Denouncing the way, the President of the Royal Institute of British Architects had gone out of his way to launch an attack on Post-Modernism – describing the genre as 'bimbo' architecture, Jencks'

[132] Jencks, 8.

simple retort is to ask rhetorically: “Out of fashion? If ever there were proof of a movement’s continued vitality it was these obituaries (…) who is going to waste their time flogging a dead style?”[133] What is more relevant in this question is Jencks’ suggestion that the expected death of Post-Modernism might itself be a liberating force. Against the ideological pluralism of the movement, the death of Post-Modernism would allow it to evolve in other ways while avoiding the aesthetic censure and technological determinism that he interprets as the singular orthodoxy of Modern Architecture. Importantly, Jencks identifies the most significant risk to Post-Modernism as a move towards a particular type of historicism. Referring to Paolo Portoghesi and Robert Stern, he suggests that it is through their writings, exhibitions and the overall production of their architectural works, that Stern and Portoghesi have led the movement of Post-Modernism towards a problematic type of historicism. Even though their work possessed a significant level of creative endeavour, Jencks nonetheless maintains that public and professional reception of these works had, in fact, been rather limited - with the resultant genre following from it often perceived as nothing more than a “frequently commercialised cliché.”[134]

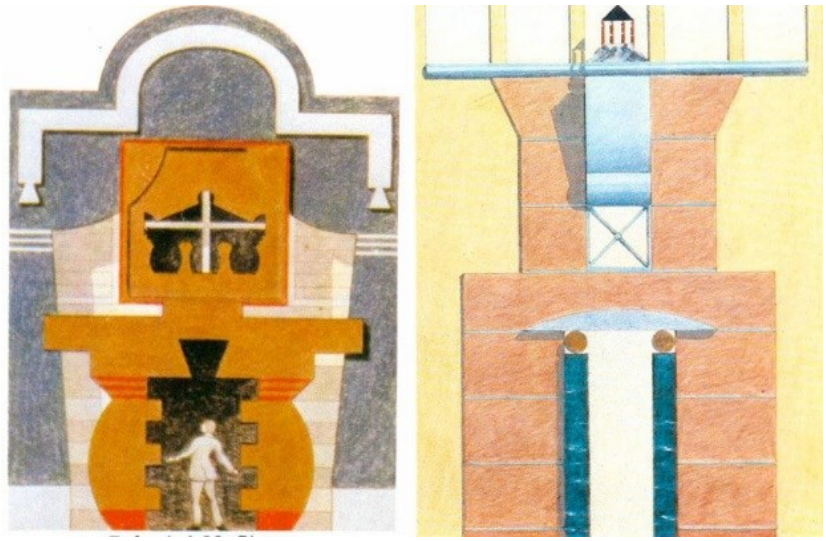

Figure 5 Internal pages detail Domus 605 (April 1980). Venice Architecture Biennale 1980, The Presence of the Past. On the left drawing by Robert AM Stern; on the right drawing by Michael Graves. Both images available online in DOMUS at https://www.domusweb.it/it/dall-archivio/2012/08/25/biennale-di-venezia-1980-la-strada-novissima.html

[133] Jencks, *The Language of Post-Modern Architecture*, 9.
[134] Jencks, 13.

Hejduk: Jencks's Difficult Case

Although Jencks only provides a limited critique of Hejduk's work, he does take the time to refute an assertion by the critic Heinrich Klotz - that Hejduk's interpretative work on Modernism (along with other such diverse figures as Richard Meier and Rem Koolhaas) - could be differentiated through the lens of Post-Modernism. While acknowledging that Hejduk, Koolhaas, and Meier had been openly attacking Post-Modernism for some time, the main reason for Jencks' rebuttal of Klotz is that he viewed Klotz's application of the term Postmodernist to these architects as too contracted. He does, however, agree that they each tend to "revise, ironise, and distort abstract Modernism"[135] and it is in this sense that Jencks considers much of Hejduk's work could be figured as something like 'Neo' or 'New' Modernism, and paradoxically – equivalent to a 'post' Modernist. While this critique of Hejduk's relationship to Modernism is hardly convincing, it does indicate the problem of categorisation of Hejduk's oeuvre. In fact, in his earlier book *Late-Modern Architecture* (1980), Jencks had already set up the tentative sub-classification for Hejduk under the title 'Difficult Cases' when attempting to define the categorical boundary between Late-Modernism and Post-Modernism.

While this classificatory title does not necessarily seem pejorative (though it could easily imply this), it is an attempt by Jencks to index those architects he thought had formulated an approach contingent on their tendency, "to shock by discontinuity, by newness (…) self-sufficient, avant-garde statement cut off from traditional architecture."[136] To this end, Jencks cites a disparate group whose buildings, he maintains, have these shared qualities and strangely enough includes both Norman Foster and Peter Eisenman. Jencks conjoins Hejduk to these architects in a second list which is further appended to form a directory now including; Denys Lansdun, Cesar Pelli, Helmut Schulitz, Richard Meier, and Michael Graves. Writing on the works of latter two (Meier and Graves), Jencks determines it is their exaggeration of some aspects of Modernism consisting of a "complication with the International Style (…) abstract rather than the conventional language of form"[137] that characterise their works as being a late form of Modernism.

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[135] Jencks, 15.
[136] Charles Jencks, *Late-Modern Architecture* (London: Academy Editions, 1980), 13.
[137] Jencks, 13.

At a similar enough time to these commentaries by Jencks, at a conference "Beyond the Modern Movement" (1977) held in Harvard, Hejduk found himself dwelling upon the type of historical time rupture he detected Post-Modernist architects were committing. Commenting specifically on the work of Michael Graves, Hejduk divulges aspects of Graves' work he found unsettling. This involves two inter-related conditions and implicates Hejduk's Modernist interest in the expression of time while are also emblematic of the wider problem he sees with Post-Modernism. What he thus discerns in Graves' work, is an architectural modality that had negatively created a compression of time. Corresponding to a phenomenological effect where no historical trace or effect of time impacts the building, there is a denial of expression of linear time. It constructs the building only as an image such that it short-circuits or 'empties-out' any embodied historical condition. Hejduk argues it thus makes everything simultaneously 'present' in chronological terms when he writes:

> I still see history in the linear sense as that condition of building upon something spatially. I would say that this is macabre to say the least. Now that Michael has shown the compression of time, he presents all the past simultaneously. He consequently will then imagine the future simultaneously upon the facade (which by the way intrigued me to no end if it didn't have an erosive smell of the graveyard).[138]

Hejduk is responding here to a claim that the façade of the house might have been intentionally designed by Graves to relate to a Cubist composition. However, not only does he seem unconvinced by this utterance, but goes further by stating his objection to it – maintaining it would be heresy against Cubism itself. Articulating his thoughts on this subject, Hejduk develops a visual narrative that corresponds to his argument. Moving the audience to what he describes as an 'uncertain place', though most likely he says an Eastern European scene possibly Romania, or Yugoslavia, or Hungary, he states:

> [t]here are buildings, and they begin to cut into these buildings and reveal other buildings of another time. This image is very interesting because apparently, they are able to go through three or four layers on a facade. They strip the first layer and it is revealing of time in the past."[139]

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[138] John. Hejduk, "Beyond the Modern Movement," in *John Hejduk at Beyond the Modern Movement (1977)* (Cambridge, MA.: Harvard Architectural Review, 1980), n.p, http://www.quondam.com/55/5504h.htm.
[139] Hejduk, n.p.

For Hejduk, the relevance of this phenomenon is that erosion (as an act of material removal) can reveal the proper passage of time in a visually coherent way. As this act of erasure develops towards effective action, it does so, by registering the embedded time-fields within the built structure that thereby reveals multiple histories. Hejduk suggests this when he says that his view of history can be determined "in the linear sense as that condition of building upon something spatially."[140] Referring to the reduced visual range that the Graves project evoked, Hejduk elucidates what his central concern was or "what disturbs me the most [he says] is that it provokes an image and a vision."[141] The image Hejduk then conjures, relates to another European location – a more disturbing scene in Italy. Beginning with a warning to his audience saying that, "[s]ome of you, my friends, have heard this before," Hejduk describes one of his first trips to Genoa and his experience of torrential rainfall that had impacted a nearby Cemetery. Recalling this weather system had produced a heavy flood, he says that the impression he gets from the building by Graves is analogous to the experience of the flooded hillside Cemetery site when "all the bodies, the coffins, the marble tombs were all mingled together and floating down that hill."[142] Something like this is happening in the Graves house he maintains - where the façade produces an accordion-like condition such that "there is a revealing of a past with no time."[143]

If we interpret Hejduk's argument by way of his critique of Graves' project, it not only reveals his Modernist sensibilities in acknowledging linear time while demanding its proper registration but also signals his interest in the distinct alterity or otherness of the past. What disturbs him the most is how the use of self-consciously historical forms has lost any meaningful relationship with time. His story of the flood in the Italian churchyard is apposite in this sense, as it registers a situation where the meaningful placing of things and their place in space (also being their place in time) has been lost. It is the antithetical condition in Graves' project that makes it macabre, because somehow, and like the exposed and reanimated bodies of the Italian graveyard, it had become dislocated from its history. Thus, while Hejduk acknowledges that a necessary cultural shift had taken place in architecture beyond Modernism, he was also determined to maintain this registration of time as central to his architectural thinking. As a counterpoint to the phenomenon registered in Graves' project, Hejduk

[140] Hejduk, n.p.
[141] Hejduk, n.p.
[142] Hejduk, n.p.
[143] Hejduk, n.p.

cited the work of Aldo Rossi. For Hejduk, Rossi's work is regarded as more sympathetic to temporal experience where "the sense of time in comparison to the other two projects is two dimensional and not three dimensional."[144] Recognising here that Hejduk is elaborating on the 'cultural turn' that had taken place in the 'late' space or after Modernism, he suggests that it is only in those projects by Rossi that deal with conditions of isolation and remoteness that he finds relevant to the discussion and "especially interesting."[145] For Hejduk, these conditions are significant in a period after Modernism insofar as they celebrate in various forms - distinctive forms of introspection. He states:

> What we are seeking or what our life depends upon is not a public condition but one of remoteness, silence, and above all privacy - even in a tight building that might exude a sense of a conglomerate of people. That probably is, in a way, the inexplicable of which I spoke above, the most cherished thing, as far as I am concerned, with all the forces that are upon us today.[146]

It is interesting to note how Hejduk understands this period regarded as being 'beyond' Modernism in terms of linear time. Jencks would conversely argue in an almost apocalyptic way, that the problem with Late Modern architecture was that it had become fascinated with proclamations of its death. In attempting to define the notion of Late modernism, Jencks is inclined to focus on some distinct tendencies worth mentioning. The first relates to where he says that: "Late Modern architecture is pragmatic and technocratic in its social ideology and takes many of the stylistic ideas of modernism to an extreme in order to resuscitate a dull (or dying) language."[147] He associates this with an attitude that is, "dialectically related, both historically and logically"[148] to what he understands as "[a] somewhat reduced definition of Modern architecture, referring to the architecture of the twenties, the Heroic period."[149] According to Jencks, Late-Modern architecture finds its antecedent relevance through the proponents of a high-Modernism or what he describes as, "those accepted 'masters of Modernism' – Mies, Le Corbusier, and Gropius," which carried out a type of Modern architecture defined as:

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[144] Hejduk, n.p.
[145] Hejduk, n.p.
[146] Hejduk, n.p.
[147] Jencks, *Modern Movements in Architecture*, 373.
[148] Jencks, 374.
[149] Jencks, 373.

> universal international style stemming from the facts of the new constructional means, adequate to a new industrial society, and having as its goal the transformation of society, both in its taste, or perception, and social make-up.[150]

Jencks suggests that the architects involved in this type of Late-Modernism were attempting to connect with the underlying idealism and liberal goal of Modernism. What is interesting, is that he attempts to distinguish between this type of Modernist condition and what he describes as that of Post-Modernism – particularly where the latter begins to "depart from the paternalism and utopianism of its predecessor (…) double-coded language (…) one part Modern and part something else."[151] Jencks is quite specific as to what drives this double-coding, suggesting that the reasons are both technological and semiotic. These architects, he says, "seek to use a current technology, but also communicate with a particular public."[152] Thus, while much of Jencks' characterisation of this period 'after' or 'later' than Modernism might be regarded as an attempt to both prophesise and announce the advent of what might appear like a new 'movement' in architecture, it can at the same time become overtly reductive given the pronounced focus on semiotics. Where Jencks identifies a consistent problem for post-war architects in re-establishing a new form of complexity, he does so by demanding a type of multivalence - recognised within the complex and radical schizophrenic nature of language. It is the coexistence between the complexity offered by semiology and the simplicity produced by the notion of multivalence that forms the basis of what Jencks sees as the advantages of a new language in architecture. While arguing that architects should remain modern, he also suggests they should also be aware of the latest inventions, technologies around building, methodologies of planning, and always seek to work on a global scale. He reserves his final prophetic gesture to what the future architects might look like by saying:

> Schizophrenia is the only intelligent approach. The architect should be trained as a radical schizophrenic (everything must be radical today), always looking two ways with equal clarity: towards the traditional slow changing codes and particular ethnic meanings of a neighborhood, and towards the fast-changing codes of architectural fashion and professionalism.[153]

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[150] Jencks, 373.
[151] Jencks, 373.
[152] Jencks, 373.
[153] Jencks, *The Language of Post-Modern Architecture*, 97.

Pessimism as a Symptom of Lateness

Writing in *Postmodernism, or, the Cultural Logic of Late Capitalism* (1991) and drawing upon Jacques Lacan's description of schizophrenia, Fredric Jameson articulates a cultural history that situates these late modern conditions differently. As Jameson sees it, if alienation acts as the major effect and defines the modernist subject, then schizophrenia is the archetypal condition that moves the subject towards a point of dissolution in postmodernism. Acknowledging Lacan's reading of schizophrenic experience as isolated, disconnected, and discontinuous, he maintains that the postmodern experience of temporality subjected to "fragmentation of time into a series of perpetual presents"[154] is also an effect of language – where material signifiers fail to link up into a coherent sequence. Sharing something of Hejduk's view on it, for Jameson, the contemporary (postmodern) moment with its production of pastiche images erases history - encouraging a breakdown of the temporality necessary to focus the subject to "make it a space of praxis."[155] As he maintains, it in the way that postmodernism distinguishes itself from modernity in its relation to the *new* - with a shift from individual styles to 'codes' and the transition from the alienated to the 'schizo subject' – that is regarded as the final movement from monopoly to multinational capital. As Jameson writes in the foreword to Jean-Francois Lyotard's *The Postmodern Condition*: *A Report on Knowledge,* at the centre of this discussion was the discipline of architecture*:*

> Postmodernism certainly means a return of all the old antimodernist prejudices (…) but it was also, objectively, the recognition of a basic failure on the architects' own terms: the new buildings of Le Corbusier and Wright did not finally change the world, nor even modify the junk space of late capitalism, while the Mallarmean 'zero degree' of Mies's towers quite unexpectedly began to generate a whole overpopulation of the shoddiest glass boxes in all the major urban centers in the world. This is the sense in which high modernism can be definitively certified as dead and as a thing of the past: its Utopian ambitions were unrealizable and its formal innovations exhausted.[156]

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[154] Fredric Jameson, "Postmodernism and Consumer Society," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Port Townsend, Washington, US: Bay Press, 1983), 125.
[155] Fredric Jameson, *Postmodernism or the Cultural Logic of Late Capitalism.* (Durham: Duke University Press, 1991), 27.
[156] Fredric Jameson, "Foreword," in *The Postmodern Condition: A Report on Knowledge* (Minneapolis, US: University of Minnesota Press, 1984), xvii.

Particularised in this way, Jameson's description of the problematics of late capitalist space as related to the unrealised and Utopian ambitions of modernist masters (Le Corbusier, Wright, Mies) also corresponds with Hejduk's one-time colleague and collaborator Colin Rowe. For example, We can think of Rowe's introduction to *Five Architects* (1972) where he addresses the post-ideological reception of European Modernism in America - which through a process of constructional standardisation - had purged modern architecture's radical ideological rhetoric into "a suitable veneer for the corporate activities of 'enlightened' capitalism."[157] Lamenting what he sees as modern architecture's failed "social mission" Rowe writes: "If we believe that modern architecture did establish one of the great hopes of the world - always, in detail, ridiculous, but never, *in toto,* to be rejected - then do we adhere to *physique-flesh* or to *morale-word?"*[158] However, if the modernist project had come to an end having been predicated on developing new perceptions through Utopian thinking, then and in turn, what form of praxis would take its place?

Likewise, this question was also central to Peter Eisenman's introductory essay to Aldo Rossi's *Analogous City* drawings, "The House of the Dead as the City of Survival" (1979). Here, Eisenman claimed that the most acute concerns facing architecture in the period after Modernism was around the problem of signification of the object, the loss of distinction and therefore meaning - when those same objects no longer offered "polemical possibility" as they had done at the outset of the Modernist period. Eisenman here is identifying two intersecting problems that architecture had to contend with at that historical moment. The first implicates the epochal conditions that architects must face (what he terms the "void of history") – or succumb to the epochal "acceptance of the bare conditions of survival". Secondly, for a generation that was already 'late' to Modernism, there is the question of how they might negotiate their attempts towards the utopian recovery of early Modernism. Eisenman writes:

> the problem [we face now is] choosing between an anachronistic continuance of hope and an acceptance of the bare conditions of survival (…) Incapable of believing in reason, uncertain of the significance of his objects, man [has lost] his capacity for signifying (…) The context which gave ideas and objects their previous significance is gone (…) The [modernist proposal of the] 'death of art' no longer offers a polemical possibility, because the former meaning of art no longer obtains. There is now merely

[157] Rowe, "Introduction," 4.
[158] Rowe, 7.

> a landscape of objects; new and old are the same; they appear to have meaning but they speak into a void of history. The realization of this void, at once cataclysmic and claustrophobic, demands that past, present, and future be reconfigured.[159]

In his essay *Nothing but Architecture* (1996) and thinking about Hejduk's practices, Stan Allen considers a similar problem. Arising from the late Modernist's dilemma of attempting to be at once modern and committed to progress and innovation there exists, he says, a "double bind" for the latecomer to modernism. There is a sense of dispossession and being exiled; they are not only "heir not only to an established formal canon but to its exhausted ideological apparatus as well."[160] According to Allen, Hejduk's form of lateness is one that persists in recognition of "the impossibility of the panoramic view and the foreclosure of certain options."[161] The suggestion by Allen is that Hejduk occupies a late position where, "architecture is already exhaustively theorized," where there is no space existing outside from which to might think about architecture "without being implicated in practice."[162] We can understand these tendencies in much of Hejduk's work up to (say) the mid-1970s - manifesting this form of lateness and his body of works up until this point can be distinguished as forms of accumulative re-iteration or what he calls his 'Theory of Accumulation.' Here is Hejduk describing his 'fly-like' operations up to the Wall Houses and Diamond Series which had involved a process of looking back and filling-in the works of the Great Masters.

> All my work has been completing pieces. Corb should have done a Diamond House. So and so should have done a Wall House, but didn't. In other words, the panoramic views of the great architects, which are panoramic, they didn't conclude. And I come like a fly and fill in the pieces, the logical pieces; then they are cleaned up.[163]

There is, however, a distinct turning-point in Hejduk's work around the period of *Wall House 3* (1974) when he begins to account for his work against the recognition that, "our times are tragic". It is, he says "[o]nly in conscious retrospect does it become clear that a body of work is, in fact, a product of the time it was fabricated in."[164]

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[159] Peter. Eisenman, "Introduction," in *Aldo Rossi in America: 1976-1979*, ed. Kenneth. Frampton (New York: Institute of Architectural and Urban Studies., 1979), 3.
[160] Allen, "Nothing but Architecture."
[161] Allen, 83.
[162] Allen, 84.
[163] Hejduk, *Mask of Medusa : Works, 1947-1983*, 131.
[164] Hejduk, 23.

Reinforcing the significance of the forces of influences on that epochal period, Hejduk claims that "[o]ur time has been deeply influenced by schizoid/frenetic forces let loose after World War II."[165] Categorised in this way, it suggests that Hejduk regarded this period as something like an aftermath state and that idea deeply impacts his praxis. Subsequently, thee emphasis of his work switches from the more overtly "philosophical weight" and begins an examination of the "sociological-political situation."[166] In doing so and as K. Michael Hays rightly observes, it recognises that Hejduk's 'arrival' is a late one – suggested in the way he conceptually finds that it is a world "already finished [in] whose features are already decided before the architect arrives on the scene."[167] Thus, what becomes central to Hejduk's pursuit within the *Masque* projects during this period was a new type of epochal and personal expression. We see this in Hejduk's questioning of the way architects such as Robert Venturi appropriated certain historical elements of architecture (capitals, columns etc.) – the effect of which Fredric Jameson would argue - not only produces a degraded historicism, which in turn is ahistorical and politically dangerous but are also devoid of any of the more subtle political contradiction that the style attempted to embody at a particular moment in time. In the way it operates within the space of late capitalism, the degraded historicism that postmodernism works with - denying history of its political content and creating an aestheticised space fixated on the consumption of image. Such a display is incoherent to Hejduk, and what remains one of his key concerns around the production of architecture is the question of what are, "those elements that one could still use that are authentic?"[168]

In his introduction to Hejduk's Poems *Such Places as Memory*, David Shapiro draws attention to differences between Hejduk and his postmodern contemporaries, suggesting the main accomplishment of Hejduk's works is that they proceed from the "quiet rational critique of the soulless escapades of the whimsical eclecticism that has surrounded and dominated our era, on the one hand, and a wrecked formalism on the other."[169] Shapiro suggests that the importance of Hejduk's late-works (including his writings) is that they are a kind of American "anti-sublime" that act as "anti-

[165] Hejduk, 23.
[166] Hejduk, 125.
[167] K. Michael. Hays, *Hejduk's Chronotope* (New York: Princeton Architectural Press, Canadian Centre for Architecture, 1996), 13.
[168] Hejduk, *Mask of Medusa : Works, 1947-1983*, 130.
[169] Shapiro, "John Hejduk: Poetry as Architecture, Architecture as Poetry," xiii.

sentimental" [170] texts on the terrifying and catastrophic forces of the mid-20th Century. Each one of Hejduk's works, he says, is "entangled with the strangeness of a story," that makes Hejduk's work, "the densest and most lyrical of any of his contemporaries."[171] As a rebuttal to the type of architecture pursued by Hejduk's American contemporaries in what Shapiro describes as "the worst century so far," he forms a correspondence with Hejduk's readings of the dread simultaneously with the sensuousness in Edward Hopper's paintings, suggesting that Hejduk's had "made out of that principle of American darkness a consolation and a calling."[172]

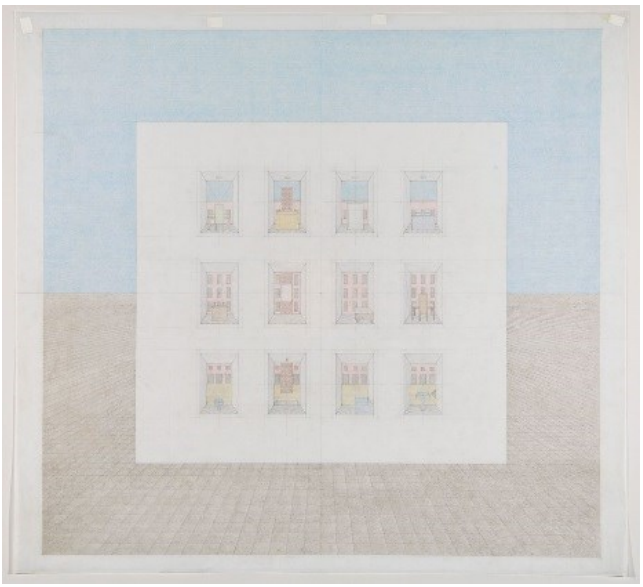

Figure 6 John Hejduk, *House for the Inhabitant Who Refused to Participate* (1979). Technique and media: Graphite and coloured pencil on translucent paper. Dimensions: sheet, 94 x 103 cm. Reference number: DR1984:1508:001. John Hejduk fonds Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA.

We can discern something close to these conditions - a dark American proposition, a melancholic commentary, and the idea of a critical allegory - imbricated in Hejduk's unrealised Venice project *The House for the Inhabitant Who Refused to Participate* (1979). In conversation with his interlocutor Don Wall in *Masks of Medusa*, and under the heading, "The Failing Distance / Phenomenological Projection," Hejduk asserts the project develops a further specificity and that the house is significant insofar as it

[170] Shapiro, xv.
[171] Shapiro, xv.
[172] Shapiro, xix.

is particularised as being a “programmatic statement of an architecture of pessimism.” He elaborates this during an exchange with Wall:

> Wall: Do all the houses you have designed after this one for your daughter express an architecture of pessimism?
> Hejduk: Yes. And that’s why I consider the Element House so pivotal. The houses which come after are constantly compressing, constantly reductive; from 400 square feet, then to 215 square feet. At the same time each element becomes isolated. This is what I call ‘American.’ The House for the Inhabitant Who Refused to Participate is a programmatic statement of an architecture of pessimism. Each function has its separate room. Human needs have been reduced to the minimum…..This breaking down into independent units, this achievement of ambiguity through the complete isolation of elements is, I might say, the American phenomenon, whereas Europeans achieve ambiguity through interlocking elements.[173]

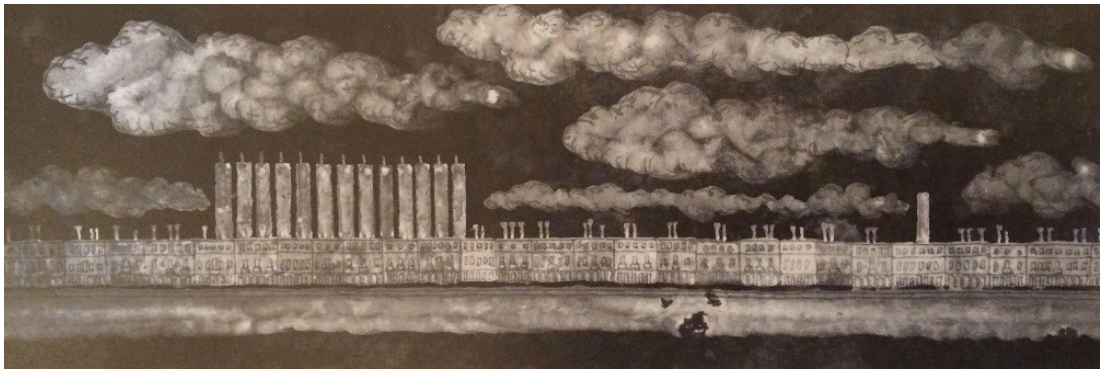

Figure 7 John Hejduk. “The Thirteen Watchtowers of Cannaregio” (1979), Elevation Drawing in, *Mask of Medusa* (1985), Rizzoli, 351.

Developed for Venice in 1979, Hejduk’s description of *The House for the Inhabitant Who Refused to Participate* (cited above) can be read alongside another project for Venice, *The Thirteen Watchtowers of Cannaregio* (fig.7). Constructed with reinforced concrete masonry with a cement stucco finish, the Thirteen towers measuring 16 feet x 16 feet x 96 feet high were intended to be placed four feet apart in a row in an unnamed campo in the Venice Sestiere of Cannaregio.

As though to heighten the incremental nature of the work, Hejduk determines that “one thousand nineteen hundred and seventy-nine 3’ X 6’ stone slabs will be placed in the campo which overlooks the Thirteen Watchtowers of the Cannaregio,” and with

[173] Hejduk, *Mask of Medusa : Works, 1947-1983*, 63.

each passing year "another slab will be added."[174] The *Thirteen Watchtowers* differ from *The House for the Inhabitant Who Refused to Participate* insofar as they are incrementally occupied by thirteen men selected by the city of Venice; with the Watchtowers, the 'towermen' make a pledge not to disclose the interior colouration (which we learn is either gray, black, or white) and it is only them that can enter and occupy the Tower until such times that they die. Following their death, the process assumes they are replaced by another who has been occupying a nearby house in the Campo, and in turn, another man is selected to occupy the "Campo House." Mirroring this progressive cycle is another architectural construction "Element 2," a 16' X 3' table that is, "placed in front of the "Campo House" and each day this is moved and placed in front of a following tower; when a cycle is completed another cycle is put in motion."[175] The exact place of the location *The House for the Inhabitant Who Refused to Participate* is unspecified. It possesses instead the quality of a shadow-site been located indeterminately "somewhere in another part of the city overlooking some other campo."[176] The dimensions of this second stone tower are different (6' x 6' x 72'), and the house for this lone inhabitant consists of twelve separate units. Under each unit, there is a number, e.g. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 and thus become a directory when programmed in the following way:

Unit 1 contains a kitchen sink
Unit 2 contains a kitchen core
Unit 3 contains a dining table and chair
Unit 4 contains a refrigerator
Unit 5 contains a sleeping bed
Unit 6 contains a study table and chair
Unit 7 is empty
Unit 8 contains a living seat
Unit 9 contains a bath sink
Unit 10 contains a bathtub
Unit 11 contains a shower
Unit 12 contains a toilet
The wall itself is the 13th Unit.[177]

[174] Hejduk, 83.
[175] Hejduk, 82.
[176] Hejduk, 83.
[177] Hejduk, 355.

They are also different in the way *The House for the Inhabitant Who Refused to Participate* can be precariously occupied by the public - which Hejduk elaborates when expressing that:

> any citizen is permitted to climb the ladder and enter the stone tower….there is only one risk for the hidden observer. Another citizen may release the overhead tower door consequently enclosing within the tower the citizen observer.[178]

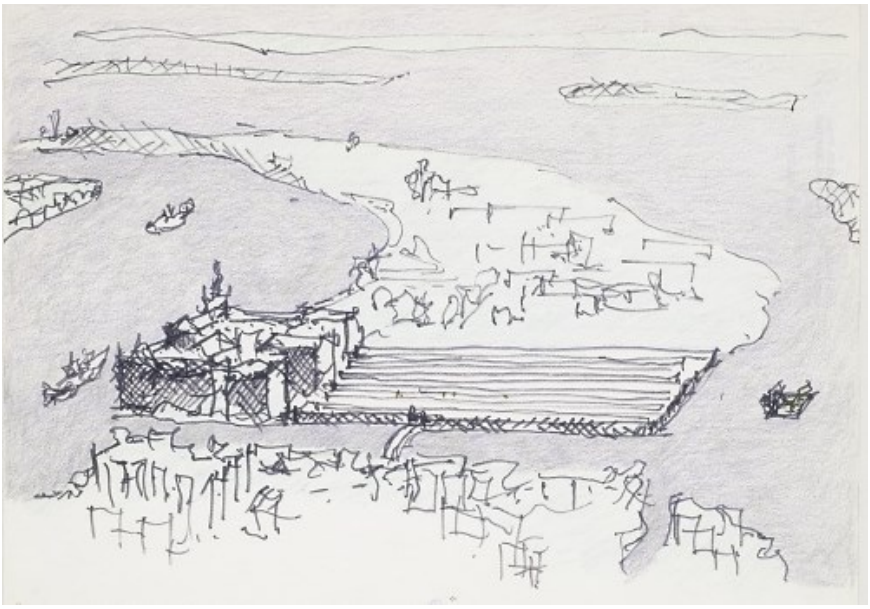

Figure 8 John Hejduk. *Cemetery for the Ashes of Thought* (1974) "Projection". Technique and media: Drawing in coloured pencil with ink on paper. Dimensions: sheet: 21,5 × 27,8 cm (8 7/16 × 10 15/16 in.). Reference number: DR1998:0089:002. Part of: DR1998:0089:001-004, Sketches, including a sketch plan, sketch elevations, sketch axonometric, a sketch perspective, and sketch details. John Hejduk fonds Collection. Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal. © CCA.

Hejduk anticipates and registers the precarity of such conditions when acknowledging that, from 1974, Venice had "preoccupied the nature of my work" and the city had acted as a catalyst for his most "inner arguments."[179] For him, it had to do with "Europe and America; abstraction and historicism; the individual and the collective; freedom and totalitarianism; the colours black, white, gray" and most interestingly - conditions of "silence and speech; the literal and the ambiguous; narrative and poetry; the observer and the observed."[180] Regarded by Hejduk as part of a series of projects for Venice that included: *Cemetery of the Ashes of Thought* and *The Thirteen*

[178] Hejduk, 83.
[179] Hejduk, 83.
[180] Hejduk, 83.

Watchtowers of Cannaregio, *The Silent Witnesses* (see Fig. 9 below with reference to these on top right corner) - the *New Town for the New Orthodox* is conceptually situated outside of Venice in the Lagoon where there are a "whole series of canals like in Venice."[181]. It is regarded as a settlement of 18,000 inhabitants that Hejduk describes as, "the first piece of Town Planning that I've ever done in my life."[182] At the same time, it is a type of architectural capriccio that is unlike any town planning projects to that point, except perhaps, something like the Italian Renaissance 'New Towns' such as the 16th Century town of Sabbionetta near Mantua in Northern Italy - realised by the Ducal Lord Vespasiano I Gonzaga (1531-1591).

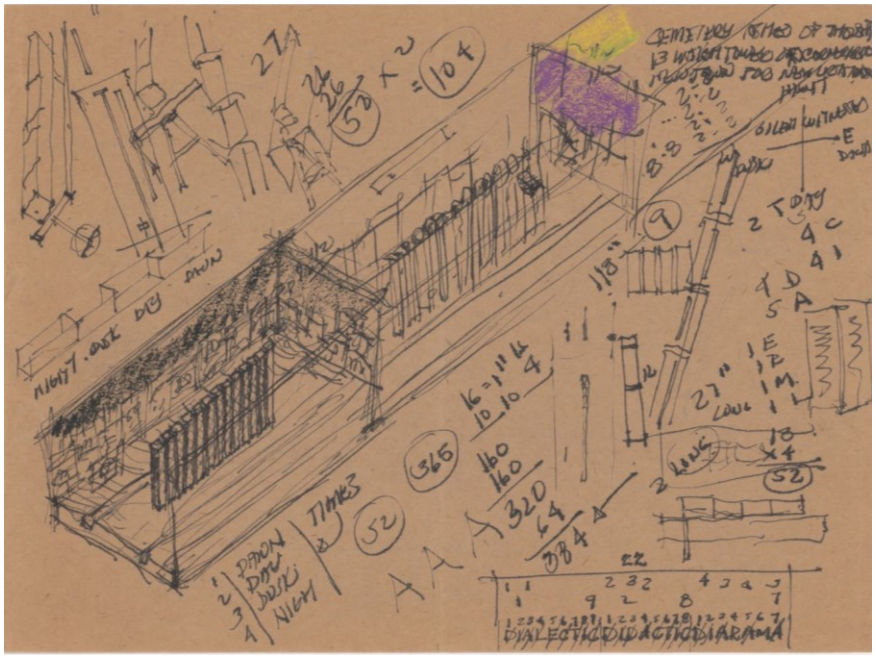

Figure 9 John Hejduk. *The Thirteen Watchtowers of Cannaregio* (1974-1979). "Sketches and notes for The Thirteen Watchtowers of Cannaregio". Technique and media: Drawing in ink with pastel on paper; drawing in ink. Dimensions: sheet: 23 × 31 cm (9 1/16 × 12 3/16 in.). Reference number: DR1998:0093:001:006. Part of: Fonds John Hejduk, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal. © CCA.

Advancing the idea of delicate living conditions been prefigured by a distinct temporality, there is a distinct sense that the *New Town for the New Orthodox* is *already* late and might well suffer from a type of lateness that is inherent to the political and social structures of that time and further relates to death and life in Venice. Presumed that the fixed population of 18,000 inhabitants are initially put there for a fixed 30-year term before the settlement is fully abandoned, they might well be

[181] Hejduk, 84.
[182] Hejduk, 84.

characterised as ‘late-arrivals’. Alternatively, to the extent that the meaning of the word ‘late’ not only means to arrive ‘after-the-fact’ but also been dead - the inhabitants could also be identified as ghostly witnesses to their own living wake. If this impending sense of death in the project becomes its spectral mission, then the temporal form of the project suggests a separation from any conventional notions of community or between the unity between old age and youth, and birth and death.

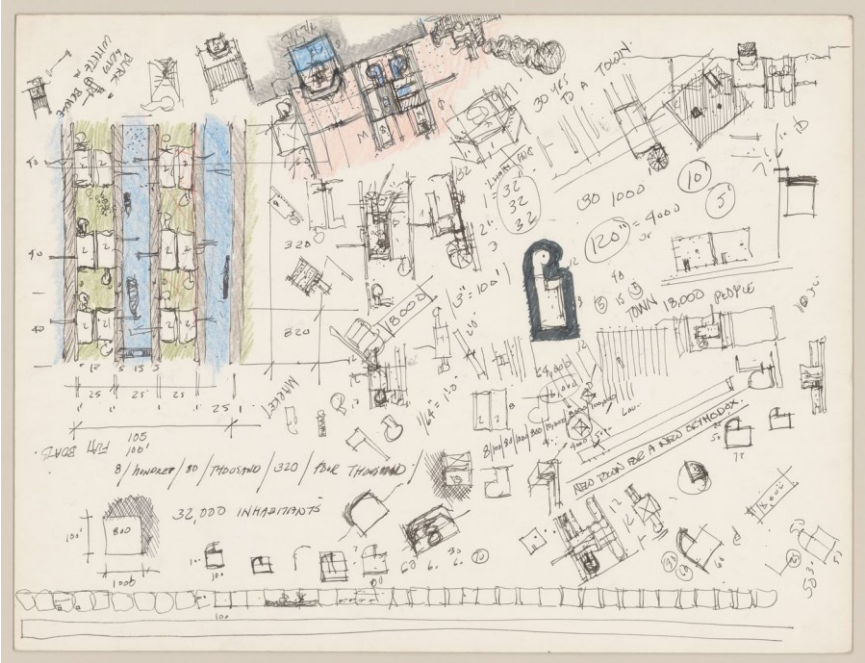

Figure 10 John Hejduk. *New Town for the New Orthodox* (1974-1979), “Sketches with notes for New Town for the New Orthodox”. Media: Drawing in ink with coloured pencil on paper mounted on cardboard; verso, drawing in ink. Dimensions: sheet: 51 × 39 cm (20 1/16 × 15 3/8 in.). Reference number: DR1998:0095:009. Part of: DR1998:0095:009-011, Conceptual and design development drawings, including a plan, elevations, sketches, and diagrams. Fonds John Hejduk, Collection Centre Canadien d’Architecture/Canadian Centre for Architecture, Montréal. © CCA.

In this sense, the *New Town for the New Orthodox* (Fig. 10) seems to act as an analogue to Venice itself. In recalling Manfredo Tafuri’s evocation of the word ‘cadaver’[183], Giorgio Agamben asserts that after two decades since that term was

[183] Giorgio Agamben, *Nudities* (Stanford, C.A.: Stanford University Press, 2010), 36. Agamben here is referencing Tafuri’s noted objection to the treatment of Venice by Paolo Portoghesi and the organisers of the first *Biennale architettura di Venezia (1980)* which had presented Venice as devoid of identity and in the reign of the mask and frivolous discourse. Agamben references Tafuri’s inaugural Professorial address at IAUV where he had announced, “The problem was not whether it was better to put makeup and lipstick on the cadaver, thus making it look so ridiculous that even children would have mocked it; nor was it what we—the powerless defenders, the disarmed prophets—ended up with, that is, a cadaver liquefying before our very eyes.”

used, that if Venice is, “no longer a cadaver, that if it exists at all it is only because it has managed to move beyond the state that follows death and the consequent decomposition of the corpse.”[184] According to Agamben, it would have passed into a new state: “that of the spectre, of the dead who appear without warning, preferably in the middle of the night, creaking and sending signals, sometimes even speaking.”[185] In Hejduk’s description of the project, we can read something close to this condition of spectrality as Agamben describes it. This is recognised both in the sense of Hejduk’s use of the spectralising term “X-Ray” to describe the formative architectural programming of the settlement where he suggests that “I’m doing an X-Ray, you start burying people down in the lower level and they start filling in and the elevation keeps filling in.”[186] In the second instance, it can be identified in Hejduk’s description when the town is eventually abandoned and when the “cemetery fills in and it contains 18,000 coffins and when they put the last coffin in.”[187]

Interpreted this way, we can read Hejduk’s strategy of abandonment of a place in a fixed condition as a form of epochal commentary. In an interview with Peter Eisenman, Hejduk is questioned on this aspect of the project in contrast to (an unnamed) town by Le Corbusier. Hejduk suggests that the formation of the Venice community is one that possesses a specific determining action. It indicates that “[s]omebody had that ability, who puts them into the town.” As Hejduk sees it, this act of forcibly putting them there, rather to them choosing to occupy it, dramatically heightens the experience to the extent that it becomes regarded as a distinct “twentieth-century architectural manifestation.”[188] The exchange between Eisenman and Hejduk is also interesting, insofar as Hejduk elaborates how this type of abandonment instils a continual sense of loss and decline, which the inhabitants have to experience. As Hejduk puts it:

> In isolation, these people are always aware of those conditions like death. The twentieth century is not made aware continuously of all those conditions. It’s ancient – you could call it antique – the idea of taking the House which is part of the system and you put the House inside the Orthodox building.[189]

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[184] Agamben, 37.
[185] Agamben, 37.
[186] Hejduk, *Mask of Medusa : Works, 1947-1983*, 85.
[187] Hejduk, 85.
[188] Hejduk, 86.
[189] Hejduk, 86.

Emergence of the Masques/Medusan Terror

Thinking further on other ways Hejduk's late-works can be interpreted as manifesting twentieth-century conditions of loss, we can think about how Hejduk indexes these works within an overall classifying field of an "Architecture of Pessimism."[190] K. Michael Hays suggests that one of the fundamental turning points that directed Hejduk towards this architecture of pessimism was Hejduk's initial meeting with Aldo Rossi in 1973 - when he travelled to Zurich to visit an exhibition of Rossi's work at the Eidgenössisch Technische Hochschule (ETH). Hays suggests that it was there that Hejduk first saw Rossi's "provocative and haunting" [191] drawings for the residences at *Gallaratese* (1970), the Fagnano Olona Elementary School (1972), the Town Hall for *Hall Muggiò* (1972) and the *San Cataldo Cemetery* in *Modena* (1971). According to Hays, this meeting and subsequent interactions with Rossi made such an impact on Hejduk's career that it would make him re-examine "his accomplishments to date and reconsideration of his own work's trajectory."[192] With his referencing of Aldo Rossi and Edward Hopper in conceptualising aspects of the *New Town for the New Orthodox*, Hejduk fuses this condition of pessimism with other characteristics and qualities, and in the following dialogue between Hejduk and Don Wall, Hejduk describes these connections:

> Wall: You have spoken of the threatening aspect of your work. How do you equivocate threat with the simplicity of the imagery of the work? For instance, this is a ¾ square, this is a tug-boat, this is an airplane, this is a submarine, this is a black cube, this is a blue cylinder: all terribly straightforward, all terribly familiar, nothing threatening. There is no opacity, there is no mystery associated with any of the elements. Nothing complex at an elemental level. Straightforward, frontal images.
> Hejduk: They look benign.
> Wall: But they are not
> Hejduk: You got it.
> Wall: Well, if the malignancy doesn't lie in the parts, then it must reside in the way the parts are being assembled.
> Hejduk: You used the word already . . . opacity.[193]

[190] Hejduk, 83.
[191] K. Michael. Hays, *Architecture's Desire : Reading the Late Avant-Garde* (Cambridge, MA and London: MIT Press, 2010), 101.
[192] Hays, 101–2.
[193] Hejduk, *Mask of Medusa : Works, 1947-1983*, 53.

Throughout the *Mask of Medusa,* Hejduk articulates several instances that clarify this quality of opacity that seem to counterpose the spatiotemporal effects of Colin Rowe's notion of Transparency.[194] Where Rowe's model of Transparency is suggestive of connectivity and continuity - a dialectic between revealing and concealing - Hejduk's alternative is one of accumulation and relative adjacencies. It has to do with loss and mourning and is described as both a phenomenological and material condition that is underscored with aspects of uncanny 'otherness' or, as he puts it, an "unrevealed characteristic."[195] For example, in one of the prefacing texts to the *New England House* (his first Masque), Hejduk elaborates these themes more finely such that the idea of opacity is made equivalent to something uncanny. Hejduk suggests as much when describing the morphological condition of the house/object; that the creation of the house is formed by juxtaposition of the "unrevealed tone, the hidden spirit of the austere, stark, foreboding, forbidden depth of a presence at once so very simple, even banal yet imploding leaving a void."[196] At once situated within the American landscape and psyche, Hejduk views the *New England Masque* (1979) as belonging to the literary tradition of Poe, O'Neill, Hawthorn and Melville – writings that reveals a dark, foreboding and terrifying atmosphere. He relates it to the "unrevealed characteristic" of the *Madame d'Haussonville* painting by Ingres (1845) and to an atmosphere or mood, which he claims, "we don't have that kind in modern architecture."[197]

> **NEW ENGLAND HOUSE**
>
> Obsession since December with Electra, the New England one … one of mourning … O'Neill's time in black and white … Paul Strand photo of house with widow's walk … green-black ivy framing. Window made up of small northern lites; only in America north-east . . .
>
> Perhaps La Roche in Square. Dr White (Docteur Blanche) analogous.[198]

In another part of his interview with Don Wall, Hejduk makes one exception to this claim - where he links the atmosphere of widow's walk of houses in New England to the house for Maison La Roche by Le Corbusier, saying that:

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[194] Colin Rowe and Robert Slutzky, "Transparency: Literal and Phenomenal," *Perspecta* 8 (1963): 45–54.
[195] Hejduk, *Mask of Medusa : Works, 1947-1983*, 130.
[196] Hejduk, 123.
[197] Hejduk, 130.
[198] Hejduk, 123.

> Remember our discussion of the Madame d'Haussonville and the widow's walk? I discussed then, the whole ambience, the whole mood, the whole sensibility that was captured by Madame d'Haussonville and by the Villa La Roche. There was something in there that I thought was authentic; there was a mood, a tone . . . .[199]

For Hejduk, the experience of the La Roche House represents "something else,"[200] something like an epiphany. As he describes it, Le Corbusier's Maison La Roche was catalytic in the way that, "it changed my entire architectural life."[201] Having spent seven days there hanging the exhibition of the *Wall House*, he recalls having sensed the terrifying and uncanny aspects of the house- what he terms its "program of other undertones" and recognises that beneath the supposed calmness of the house, instead, "monsters are down there."[202] The experience of it, he says, deeply affected his whole psyche and is amplified when recalling Charles Correa's visit to his exhibition and the anecdotal account of it (the house) provided by Correa:

> There are two people on a ship looking over a calm ocean. Just at twilight, the still ocean parts and the fin of a shark comes up. Maybe only for two seconds. Then the fin drops down. Both men are terrorized.[203]

The experience of Maison La Roche and the sense of its undertones had an immediate impact on Hejduk's praxis and catalyses Hejduk's body of late work after the *Wall Houses* (1974). It reinstalled the importance of poems in his life while reducing his interest in the use of the primary colours of the *Wall Houses*. More significantly, it signals the re-evaluation of the house as a program - focusing on unsettling aspects of the homely- the uncanny (*unheimlich)* and thereby introducing a more developed theoretical potential. In Hejduk's assessment of it, it could amalgamate the terror held within the Madame d'Haussonville painting with the undertones of terror that Hejduk interprets in O'Neill's *Mourning Becomes Electra*, and in the short story *The Gold Bug* (1843) by Edgar Allen Poe. Synonymous with Broch's reading of late style and its relation to a medieval or archetypal typology, these and other influences were amalgamated in the subsequent development of the masques such that they radically transform his work after that point (the late-1970s).

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[199] Hejduk, 129.
[200] Hejduk, 126.
[201] Hejduk, 127.
[202] Hejduk, 126.
[203] Hejduk, 126.

Moreover, in the development of the *New England Masque*, and Hejduk's sketches of various Medusan forms in the development of the project (see for example Fig. 11 below), we can identify an evolutionary moment in his praxis. The impact of which, as Don Wall puts it, is a transitioning to a point where it is "dealing with a [socio-political] culture where nobody should have done this as an individual you can cite."[204]

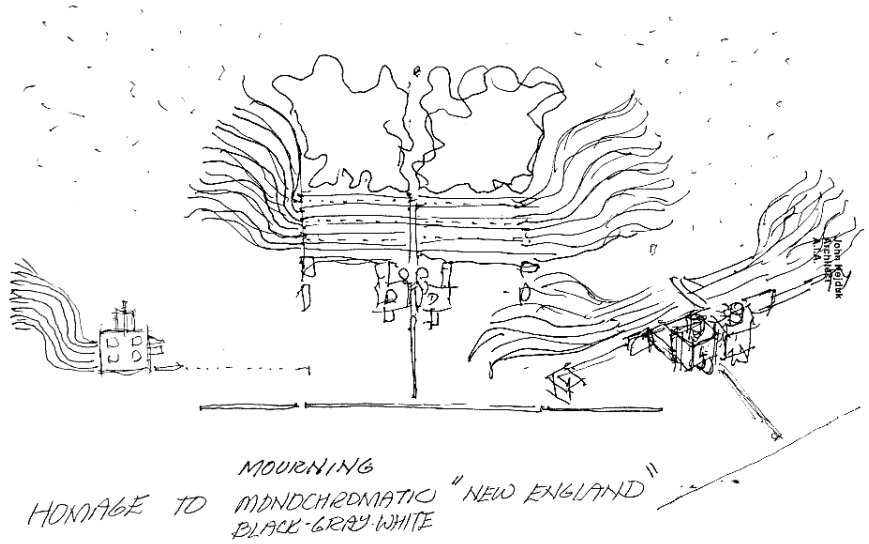

Figure 11 John Hejduk (1979), "New England Masque": FRAME 7 1979-1983 in *Mask of Medusa* (1985), 375.

Significantly, this transformation involves the adoption of the terror figure of the Medusa - emblematically characterised in the use of the Medusan-forms of the *New England Masque* (1979). For Hejduk, the figure of the Medusa signals the emergence of a developing *Masque* repertoire and the instigation of a search for a new mode of expression. Where the figure of the Medusa is initially incorporated in the developmental sketches[205] of the *New England Masque* to distil the sense of unhomeliness and atmosphere of dread of La Roche House and Madame d'Haussonville painting, thereafter, it is installed with a talismanic agency and the mythological figure of the Medusa and becomes an emblem in the formation of a new architectural horizon.

[204] Hejduk, 131.
[205] Hejduk, 131. Responding to Don Wall's observation about the "Medusa-like forms" in the developmental sketches of the New England House, referring to these, Hejduk describes he was "consumed with the constant drawing of the same thing (…) The harlequin comes from the Medusa. These sketches. Three months. I could never resolve it. I kept up with the repetition. Look at these. More of the same sketches. The hedges come from Kubrick's *The Shining*."

It not only concludes his own formally referenced studies (such as the aforementioned *Wall Houses* and *Diamond Series)* but for him, acts as a conclusive end to both post-modernism and modernism which Hejduk suggests had by then, "organically, run their course, architecturally."[206] In the adoption of it for his auto-ethnographic study, the *Mask of Medusa* (1985), the terror-figure of the Medusa underwrites his entire historic portfolio to that point. In the subsequent *Masque* projects dated from 1979 onwards,[207] we see Hejduk's architecture transact the prevailing cultural and political conditions of the time where, as Wall claims, we see "within the context of masks, the unrevealed, the sensations exuding from beneath the external appearance of reality only to slip from grasp, the mometic, the shark's fin."[208]

The Silent Witnesses: An Ending [—] Game

This sense - of a silently terrifying Medusan gaze – is present in Hejduk's project *The Silent Witnesses* (1976) which is alternately described by Hejduk as both his "most important statement," and a "very devastating model."[209] Although a similar title is used by Hejduk in a number of other instances; a collection of visual images without words entitled *Silent Witnesses* (1976) published in a volume of the journal *Parametro* (Fig. 12 above) dedicated to the 50-year anniversary of the final issue of the journal *L'Esprit Nouveau*, a book of poems titled *The Silent Witness and other poems* (1980), and the compendium of visual images without words *Silent Witnesses* published in *Perspecta* 19 (1982), the project referred to here consists of a series of five models or 'elements' exhibited in Venice in 1976.

[206] Hejduk, 128.
[207] Hejduk, 127–28. This date is understood by Hejduk's response in in the affirmative to this date in *Mask of Medusa.* It is also indicated in the shift in the indexing of projects entitled "FRAME 7: 1979-1983" in the same publication which includes, *New England Masque, Berlin Masque, Theater Masque, Retreat Masque, Lancaster Hanover Masque*.
[208] Hejduk, 128.
[209] Hejduk, 81.

Figure 12 John Hejduk, *Silent Witnesses* published in *Parametro* 49-50 (1976), 7.

While two of the other manifestations of the work (*Silent Witnesses, and The Silent Witness and other poems*) contain images of Ingres' Madame d'Haussonville and Maison La Roche – they do so according to Mark Dorrian, while appearing to work "as a kind of Warburg-like proto-mnemosyne atlas of atmosphere instead of gesture."[210]

[210] Dorrian, "Then There Was War: John Hejduk's The Silent Witnesses as Nuclear Criticism," 230.

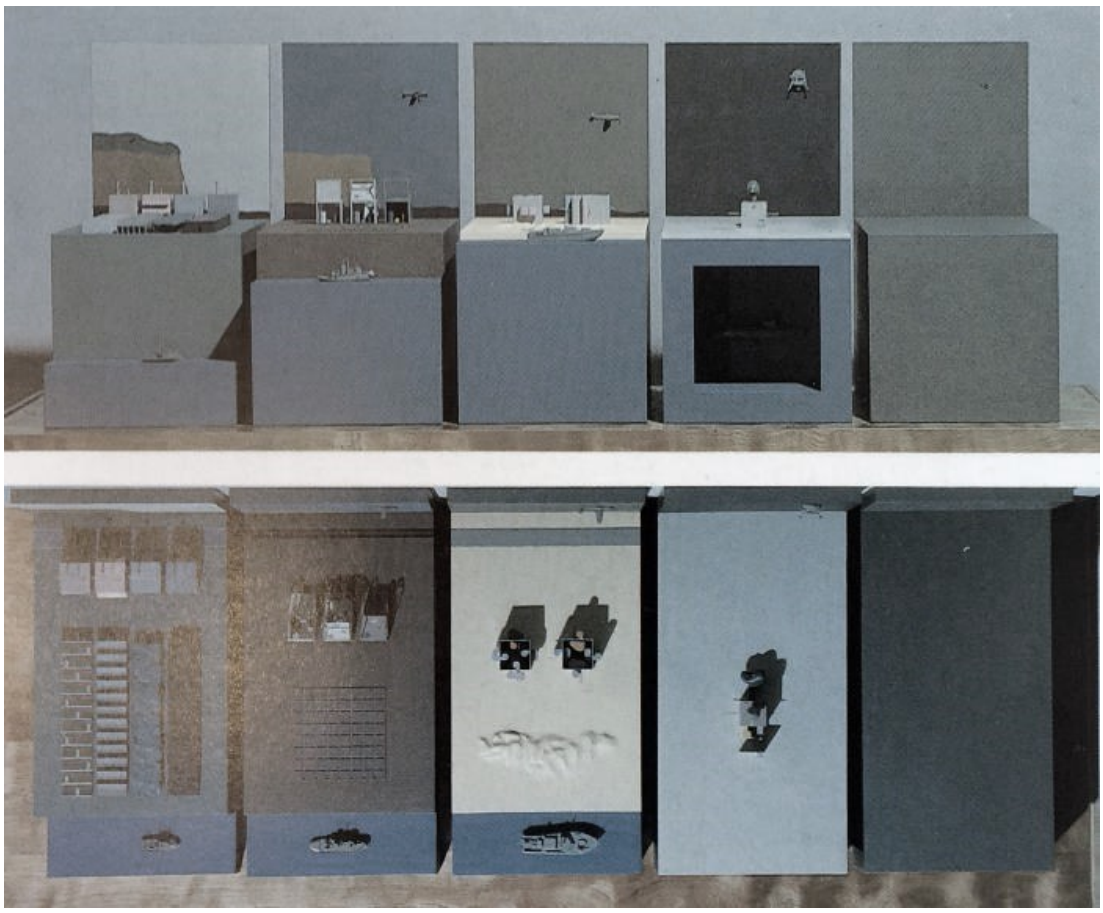

Figure 13 John Hejduk. “Model Elevation and Model Plan” of *The Silent Witnesses* (1976): FRAME 5 1974-1979 in *Mask of Medusa* (1985), 333.

As we can see from the photographs of the five models (Fig. 13 above), they are set up in such a way as to register frontality in both planimetric and elevational views. They seem to convey absolute inwardness and equally, extreme exteriority which is exemplified by the “Intro-House” and “Extro-House” as part of the third model. On the first reading of the tableaux and the associated descriptive text - the five models seem to read as single historical frames and a statement of progression of historical time. This can be interpreted in the way the elements are indexed by Hejduk in 30-year timeframes beginning with the Second World War in 1938, and after that, work backwards and forwards to set up the tableaux. This framing by Hejduk is evolved through the addition of author-generation fields, which acts as a “representation of the abstract concepts of time and thought,”[211] and thus establish the following referents:

[211] Hejduk, *Mask of Medusa : Works, 1947-1983*, 81.

[Pastoral Time]	1878 – 1908, Proust;
[Mechanical Time]	1908 – 1938, Gide;
[War Time]	1938 – 1968, Céline;
[Ice Time]	1968 – 1998, Robbe-Grillet;
[Gray Matter]	1998 – Hawkes.[212]

While Hejduk says the project is a "devastating statement,"[213] it is worth considering how the panoramic tableaux can be regarded in this way. There are several ways to do this and we might initially observe how the project occurs in a historical period considered the end of the utopian modernism (as referred to earlier). It is also, however, an epoch described by Broch in relation to late style that had "entered a state of complete disintegration of values [where] apocalyptic events of the last decades are nothing but the unavoidable outcome of such a dissolution."[214] Thinking about it more closely, we can consider Hejduk's statement that the various symbols used to communicate the different time-fields – for example, a fishing boat, a tugboat, a P.T boat and a submarine - all "represent a condition."[215] In doing so, it begins to articulate a reading of the project in a different way. Whereas we are initially inclined to understand the symbolic potential of each of the historical figures/markers as being singular, it seems significant that Hejduk frames the project beyond this is two distinct ways. Firstly, there is Hejduk's prefacing text to it in *Mask of Medusa* - that includes the reference to Ortega y Gasset's idea of the 'generational' condition. Here, Hejduk would have us critically position all of the individual elements as part of one single model, "as if time zoomed back into space"[216] - whereby the defining performative scope of the now single model/project is intended to compress the accumulated time-fields and "attempts to represent all the issues of the 120 years in a single statement."[217] However, the collapsing of this *particular* 120 year period seems important in the way it provides both a 'concept of history' that marks a specific historical condition - that of the modern period or a modern 'generation'. We are thus witnessing an account of this history in allegorical mode when Hejduk refers to it in the following way:

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[212] Hejduk, 81.
[213] Hejduk, 81.
[214] Broch, "The Style of the Mythical Age," 27.
[215] Hejduk, *Mask of Medusa : Works, 1947-1983*, 81.
[216] Hejduk, 81.
[217] Hejduk, 81.

> The models remind me somehow of being medieval and they tell a story, even if only a literal one (…) So at first, it looks very factual, very literal. And then, wham. It hits home. It's an indictment of where we're going historically. And it's a very devastating model . . . all the models are medieval children's caskets. It's also a devastating statement.[218]

From the way that Hejduk describes the five models, his conceptualisation of history is both deeply material and that this work carries vastly different possibilities from his earlier works such that it directly addresses broader social and political issues. As he puts it elsewhere:

> I now understand the deep philosophic basis of the material. The earlier works didn't have this because they were of other issues, other realities. They were all tactile too, but the philosophic weight has now turned to the sociological-political situation.[219]

We begin to understand this newfound sociological-political potentiality that begins with a heightened sense of atmospheric and material awareness. This condition is deeply relational in the sense that it conjures distinct aspects of the undertones of 'otherness' and 'uncanny' atmospheres from elsewhere. It carries the sense of dread and material opacity from Maison La Roche that is shared with Ingres' painting of Madame d'Haussonville. Here is Hejduk exchanging with Don Wall:

> Wall: (…) With the Thirteen Towers and, the Venice projects, there occurred something different. The coloration, the surfaces were purged, no longer like butter, more like efflorescent cosmetics of incredible subtlety in its tonalities and hues…
> Hejduk: They are X-ray drawings. Except if I would build any of these late works, I would move to another level of detailing. I would move to lead. I would go to . . .
> Wall: Why lead? Does lead suggest a particular content? I know that many of the recent writings refer to metallic.
> Hejduk: Non-reflective metals. Pewter
> Wall: Inert? Deadly in associative value?
> Hejduk: No. Thick. Weight. Weight. It's the weight.[220]

[218] Hejduk, 81.
[219] Hejduk, 125.
[220] Hejduk, 124.

Produced in what he terms an "Age of Pessimism,"[221] what seems to be is occurring in *The Silent Witnesses* is Hejduk's transition towards more phenomenological expression - such as the *sense* of dread he associates with the Villa La Roche and the phenomenal sense of weight and thickness in architectural detailing. We are also seeing a more distinctive and radical turn – as is the case in *The Silent Witnesses* model - one that moves towards the allegorical expression we have come to associate with late style. Broch clarifies this when suggesting, "it was not only their personal genius (...) which compelled them toward a new style, they were enjoined to it by their epoch, in which the closed values were already being shattered."[222] In this way, it is possible to imagine how the statement by Hejduk that we are witnessing an image of "an indictment of where we're going historically" begins to echo Walter Benjamin's account of history when writing about allegory in the German *Trauerspiel*, when he observes that:

> Whereas in the symbol destruction is idealized and the transfigured face of nature is fleetingly revealed in the light of redemption, in allegory the observer is confronted with facies hippocratica of history as a petrified, primordial landscape. Everything about history that, from the very beginning, has been untimely, sorrowful, unsuccessful, is expressed in a face—or rather in death's head.[223]

This possible correspondence between the allegorical nature of Hejduk's model/image of history and that of Benjamin's description requires some further comment. We can think about, for example, how a close association exists between allegory and the fragmentary, the imperfect, and the incomplete. As Craig Owens writes elsewhere (though we can easily imagine it applying to Hejduk's historic project) - the difficulty with the allegorical work of art in the way that it has an ability to, "simultaneously proffer and defer a promise of meaning; they both solicit and frustrate our desire that the image be directly transparent to its signification. As a result, they appear strangely incomplete-fragments or runes which must be deciphered."[224]

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[221] Hejduk, 132.
[222] Broch, "The Style of the Mythical Age," 24.
[223] Walter Benjamin, *The Origin of German Tragic Drama*, Reprint (London, UK: Verso, 2009), 166.
[224] Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism*," *October* 12 (1980): 70.

This reading of allegory is of course based on Benjamin's conceptualising of allegory - the significance of which for Benjamin foregrounded the idea of transience above suprahistorical, transcendent meaning and favoured a logic of decay that unearthed the debris of human history. Indeed, for Benjamin when writing about history there is an awareness that the human condition is prone to forgetting the past. In doing so, and as Bainard Cowan writes on *Theory of Allegory* (1981), there exists an inherent danger of becoming fascinated by the image of a symbolic 'other', "that is free from all real conflicts, to be fixated by the 'beauty' of this image - actually a kind of Medusa - and fail to recognize one's own face, the face of history, with all its marks of suffering and incompleteness."[225] Of further relevance and specifically thinking about how the way that Hejduk's model (artefact/text) is "devastating,"[226] we can think about how the allegorical work operates in a distinct paradoxical way - described by Owens when he writes that:

> the blatant disregard for aesthetic categories is nowhere more apparent than in the reciprocity which allegory proposes between the visual and the verbal: words are often treated as purely visual phenomena, while visual images are offered as a script to be deciphered."[227]

Reading it as an allegorical construct, this problem of decipherment allows us to think about *The Silent Witnesses* further. Thinking about the formal presentation of Hejduk's model presented with absolute frontality (both plan and elevation), we not Benjamin's idea of allegory where, "the observer is confronted with the *facies hippocratica* of history as a petrified, primordial landscape, Everything about history that, from the very beginning, has been untimely, sorrowful, unsuccessful, is expressed in the face – or rather in a death's head." [228] If we understand that the Latin phrase *facies hippocratica* refers to the fallen physiognomy of a person facing imminent death**,** we can imagine how the distinct planimetric and frontal (facial) projections of Hejduk's project might possess similar eschatological prospects. It is not only presenting an image of history but is the re-presentation of history presented as a petrified panoramic landscape or in the way Deleuze understands the

[225] Bainard Cowan, "Walter Benjamin's Theory of Allegory," *New German Critique*, no. 22 (1981): 112.
[226] Hejduk, *Mask of Medusa : Works, 1947-1983*, 81.
[227] Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism*," 70.
[228] Benjamin, *The Origin of German Tragic Drama*, 166.

representational modality, a politico-historical machine.[229] It seems possible to make a correspondence with this sense of proximity to imminent death through Hejduk's other writings too. What comes to mind are the allegorical wood-engraved tablets of the *Dance of Death* of Hans Holbein that Hejduk mentions in *Diary Constructions,* writing that:

> What transfixed me were the distances Death had to transverse. Holbein saw him always on the road ... a journeyman ... his appearance known, his timing unknown. Holbein's dread . . . celebrated.[230]

Figure 14 Hans Holbein (c.1638), *The Peddler*, from the series of the *Dance of Death* where death invades the everyday lives of thirty-four people from various levels of society — from pope to physician to ploughman. (The most famous, and original, incarnation of the Dance of Death in book illustration is found in Hans Holbein's *Les Simulachres & historiees faces de la Mort*.)

Produced as *memento mori (*Latin: "remember (that) you will die"), these series of woodcuts renovated the late-medieval allegory of the *danse macabre* and were intended to both remind people of the fleeting nature of their own lives and earthly possessions and the universality of death as well as acting as communiques – carrying essential moral or political messages intended by the author. It is Benjamin who reminds us of their significance when he writes: "an appreciation of the transience of things, and the concern to rescue them for eternity, is one of the strongest impulses in allegory."[231] Like Holbein's engravings, Hejduk's architectural project seems to fit

[229] I am thinking here of Deleuze's term "machinic proposition" in the section "Faciality." The distinction between image and machine is made where the machine works beyond the constraints of representation and capable of an orchestration of sensations– whereas the image only imitates or reproduces something else. See: Gilles Deleuze and Felix Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis and London: University of Minnesota Press, 1987), 167–91.
[230] John Hejduk, "Diary Constructions," *Perspecta* 23, no. 1987 (1987): 80.
[231] Benjamin, *The Origin of German Tragic Drama*, 223.

the classical understanding of the allegorical device. It acts as metaphor in the way it assembles characters and events to deliver a broader message about real-world concerns and occurrences and installs new and additional meaning to already existing histories and images. Might it then be possible to further interpret Hejduk's five model constructions as analogous to Holbein's representations and think about *The Silent Witnesses* as an allegorical device where death is displayed *as allegory* and counteracts our tendency to forget the past? This would mean considering it in an analogous way to Holbein's figure of death where the face(s) of death (Holbein's '*faces de la Mort'*) directly intervenes in scenes of the everyday life and whose arrival is imminent and filled with the sense of dread that Hejduk ascribes to Holbein. Might we then begin to see Hejduk's architectural model as an allegorical instrument that transacts the ruinous conditions of the late 20th Century with the same sense of deathly anticipation and coded visual warning of imminent death?

Considered in these ways, it suggests we recognise a correspondence between both sets of tableaux – a sudden intuition of imminent death and an apprehension of a world no longer permanent becomes a heightened experience. It is these condition that Hejduk seems to recognise within Holbein's works where he says that; "The plates were filled with music ... distantly heard. Death came out of time."[232] It suggests that the encapsulated model obliquely indexes distinct historical occurrences and we are witnessing the staging by Hejduk—something like a miniaturised and condensed 'Passion Play'. Corresponding with Benjamin's view on history, it would thus expose the debris of human history - where history is seen figurally "as the Passion of World."[233] What is less clear and called into question is the possible message contained within these accumulative and progressing sets of histories within the model. In addressing this, we can think about the underlying chronological construction of the project that initially seems progressive – insofar as it seems to chart 120 years of history is a highly ordered way that begins with the period of 1878 to 1908 and advances through incremental 30-year periods. However, such an approach does not necessarily develop an understanding of why Hejduk regarded it as a 'devastating' historical model. Thus, we might think about it in a slightly different way and consider some parallels between this project and Hejduk's other explicit time

[232] Hejduk, "Diary Constructions," 80.
[233] Benjamin, *The Origin of German Tragic Drama*, 166.

referenced project, the *Collapse of Time* (1984). In his introductory description of it, Hejduk reveals something about this type of time construction.

> I am obsessed with time and have recently created time pieces ... clock towers. One of my recurring persistences is that present time cannot be seen ... present time has an opacity ... present time is opaque ...present time erases ... blanks out time ...[234]

There is something else in this text that alerts us to this altered sense of time – suggested by the configurations of the tower of *Collapse of Time* – which can be moved in a such a way that its movements cancels-out time. This is apparent in the way a secondary masking appendage slides vertically downwards to indicate the time by concealing it – and we are reminded here how time-pieces have been traditionally used as an example of the *memento mori* theme - a reminder that one's time on Earth grows shorter with each passing minute.[235] This correspondence between diminishing time and death is heightened in relation to the mechanical movement of the tower when moving from the vertical to a horizontal beam-like position. Hejduk writes about it in the following way where the mast reaches zero degrees and lacks any form of animation.

> The clock tower moves through spatial time, elevational, flat time (90º) … then angular, isometric time (45º) …. finally, horizontal, perspective time (0º) (…) At a 45º angle descent that man in the chair (also being lowered in sequence with the time) faces (eye-level) isometric time. At the completion of the clock's descent to 0º the man in the chair faces perspective, horizontal time (past time).[236]

Thinking here about the final horizontal resting position of the *Collapse of Time* – at zero degrees (0°) resembling, "a coffin lying in the center of the hearse,"[237] we can easily imagine how this geometric position resembles both a beam but also the symbol for subtraction (-) negative, but perhaps and most compellingly, the long-dash (—) that occurs after in the fifth sequenced figure after "1998" in the tableaux.

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[234] Hejduk, "Diary Constructions," 81.
[235] In fact, some public clocks would be decorated with mottos such as *ultima forsan* ("*perhaps the last" [hour]*) while some of the celebrated automaton clocks - such as the Prague Astronomic Clock that has Death, a skeleton figure symbolising Death that strikes the time upon the hour.
[236] Hejduk, "Diary Constructions," 81, 82.
[237] Raoul Bunschoten, Kevin Fischer, and Martin Finio, "Hejduk: Berlin Masque Projects," *Perspecta* 34 (2003): 15.

Specifically thinking about the last model/element, Mark Dorrian refers to this symbol with a close reading of this condition in his essay *Then There Was War:" John Hejduk's The Silent Witnesses as Nuclear Criticism* (2019). Some of his observations centre on the initial reading of the long extending dash (—) after the figure of 1998 and imagines how the first reading of it might convey a sense of 'extending futurity'. The point he makes is that this may not be the case and instead, Dorrian maintains that this graphical sign can be interpreted entirely differently.

Figure 15 John Hejduk, *Collapse of Time* (1986). © Photograph by Helene Binet.

Read as something like a graphical 'flatline' symbol, Dorrian suggests that the extending dash might well be emblematic of a collapse of time that would thus reverse any a priori expectations that what we are witnessing is an accumulating form of time or 'counting-up'. In his reading of it, it suggests we need instead to think about the series of rising dates as being, "shadowed by a more pervasive sense of counting down" that are themselves, "marked by the number of the houses on the tableaux."[238]

[238] Dorrian, "Then There Was War: John Hejduk's The Silent Witnesses as Nuclear Criticism," 235.

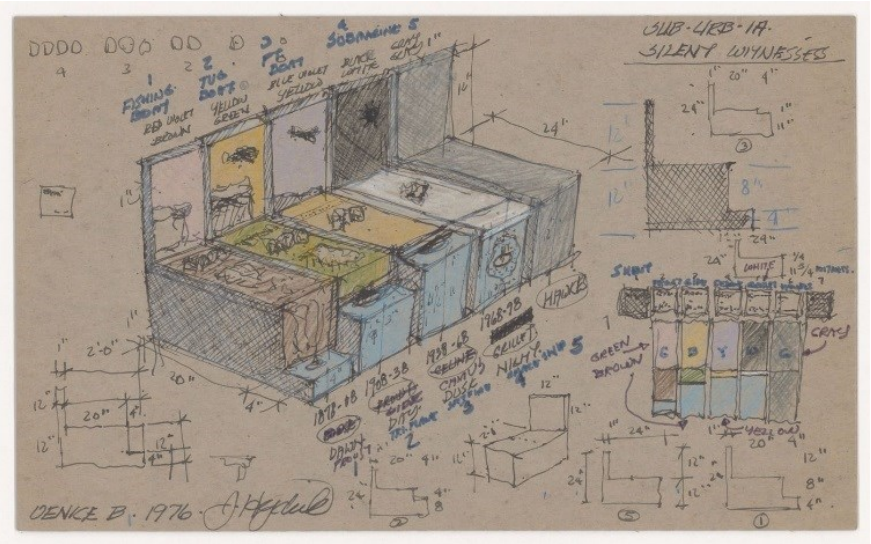

Figure 16 John Hejduk, *The Silent Witnesses* (1976). "Sketches and notes for The Silent Witnesses." Technique and media: Drawing in ink with coloured pencil on cardboard. Dimensions: sheet: 22 × 36 cm (8 11/16 × 14 3/16 in.) Reference number: DR1998:0092:001:009. Part of: DR1998:0092:001:002-011, Sketches, including sketches for a model. John Hejduk fonds Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA.

As Dorrian suggests, our initial reading of the sequencing of the model would thus be reversed - becoming reordered in a new chain as "four, three, two, one – until we arrive at the gray box, at which point counting ends."[239] Referring to Jacques Derrida's 1984 essay on nuclear criticism *No Apocalypse, Not Now*, and reading Hejduk's statement on the last model "then there's the last one. There's nothing. Just the gray all the way through – the density of butter. All the pictures, all the artifacts, all the elements have disappeared,"[240] Dorrian maintains that the wider conceptual alignment of the project has to do with the notion of the archive and archival destruction. As he observes in relation to the final empty grey model – this element gestures towards the idea of total nuclear war "as catastrophe without remainder, as apocalypse without revelation and, as such, as something that can only be proleptically mourned in advance, for no symbolic possibility – no pictures, artefacts, elements – outlasts it."[241] Thus, thinking back to Hejduk's *La Roche* revelation (the moment of being aware of a terrifying 'otherness'), the sense that the project is historically counting down to catastrophic and total ending might similarly represent the unsettling thing that rests behind the 'plane of calmness' of the entire project.

[239] Dorrian, 235.
[240] Hejduk, *Mask of Medusa : Works, 1947-1983*, 81.
[241] Dorrian, "Then There Was War: John Hejduk's The Silent Witnesses as Nuclear Criticism," 238.

This unsettling aspect is heightened by the fact that everything regarded to be historically important or artistically vital for Hejduk has been accumulated in the elements of the model; from the founders of Modern architecture – Richardson, Wright, the Eifel Tower, to the formative literary figures of Proust, Gide, Camus, Robbe-Gillet and John Hawkes, to the representative figures or the symbols of 20th century progress - "a fishing boat, a tugboat, a P.T boat,…. a submarine, a bi-plane, spitfire and a space vehicle."[242] It would suggest then, that contained within Hejduk's annihilatory countdown is the inherent suffering, terror, death, and the ingrained cataclysms and wreckage of the early and middle of the 20th Century and the pessimism of the late 20th Century – what Benjamin had considered part of a continuous motion in history as: "one single catastrophe, which keeps piling wreckage upon wreckage."[243]

Rather than employing any form of pastiche or aesthetic form that would produce a degraded historicism, becoming an ahistorical document as in the case of Hejduk's postmodernist contemporaries, Hejduk's military-like accumulation of historicities are resistant to the postmodern schizophrenic experience of isolated, disconnected, discontinuous material signifiers. Unlike the schizophrenic experiences and fragmentation of time into perpetual 'presents' in the wider Postmodernism condition that take place at the same time, Hejduk's accumulated history works in the opposite way. Positioned in opposition to the pluralism expounded by some of his postmodern contemporaries, it acts in a politicised way - a "politico-historical machine"[244] that produces a devastating model of the historical moment. It is a vision that no longer holds the past, but like the time-cancelling armature affixed to his Clock Tower – provides a record of history that is situated by a radical collapse of time into a single petrified moment – and adopting Benjamin's term - presents us with the "*facies hippocratica* of history as a petrified landscape."[245]

In an epochal age impacted by the catastrophe of the Second World War and coming to terms by the prospect of global nuclear annihilation, it is possible in the following sequence by Hejduk that all end with [. . . .] "From grass to earth to sand to ice to . . . . The waters are rising; there are other things, too. Dawn, Day. Dusk, Darkness, then

[242] Hejduk, *Mask of Medusa : Works, 1947-1983*, 81.
[243] Walter Benjamin, *Illuminations*, ed. Hannah. Arendt (London: Pimlico, 1999), 257–58.
[244] Deleuze and Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia*, 167–91.
[245] Benjamin, *The Origin of German Tragic Drama*, 166.

. . . ."[246] that we might even hear the faint acoustic crackle of a Geiger counter—indicating the maximum of *Gray*-unit absorption of nuclear radiation that cancels out any thought of historical progress. In a period that was attempting to come to terms with the *détente* between the two global nuclear superpowers and impacted by Late Capitalism and elsewhere described as Late-Modern, it suggests a type of lateness or belatedness – a pessimistic outlook that it is perhaps already *too* late. The final grey casket is a witness to this, of 120-years of cataclysmic events in European history on one hand, and on the other, a vision of what remains after it - a de-aestheticized and imageless residua displayed as allegory. The prospect is that nothing remains in this condition of crisis: "There's nothing. Just the gray all the way through."[247]

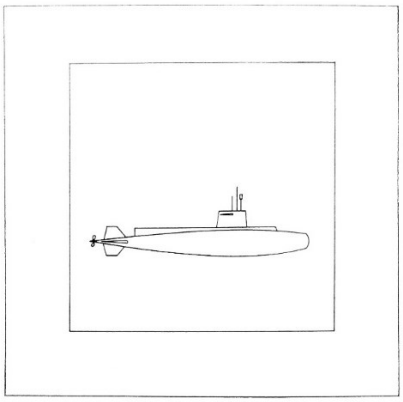

Figure 17 John Hejduk (1976), Drawing by Hejduk of Submarine with title "Nature Morte" on facing page to *The Silent Witnesses*: FRAME 5 1974-1979 in Mask of Medusa (1985), 332. (Nature Morte is normally understood to translate as still-life or 'dead-nature'.)

NATURE MORTE

He thought he heard
it enters the still life
although the shutters
were closed
He sat in the wood chair
and waited
For the return
….His soul was released
inside
it became white.[248]

[246] Hejduk, *Mask of Medusa : Works, 1947-1983*, 81.
[247] Hejduk, 81.
[248] Hejduk, 332.

Belatedness in Beckett: *Ping*

> All known all white bare white body fixed one yard legs joined like sewn. Light heat white floor one sure yard never seen. White walls one yard by two white ceiling one square yard never seen. Bare white body fixed only the eyes only just. Traces blurs light grey almost white on white. Hands hanging palms front white feet heels together right angle. Light heat white planes shining white bare white body fixed ping elsewhere.
>
> Samuel Beckett, *Ping*.

There are several instances where Beckett's text *Ping* (1967) has been tentatively interpreted and summarily dismissed by literary critics. Beginning with the article "Some Ping Understood" in *Encounter* (1968), David Lodge sets out a number of possible readings by which Beckett's work might be regarded as being part of a contemporary literary *avant-garde* that had called in to question the idea of literary progress in a much more radical way than their Modernist predecessors. By way of introducing a critique of the text and raising the possibility that the contemporary literary *avant-garde* might have made a more radical break with tradition, Lodge makes the case that the enigmatic *Ping* "fortuitously or not,"[249] offers a promising testing ground for such speculation. Specifically discussing the context of the *avant-garde*, Lodge identifies the difficulty that the content and form of the text presents to both the reader and literary critic. As part of his argument, he presents some purposeful questions that establish the grounds by which one particular strand of criticism works against the reception of the late-modern *avant-garde* and while not necessarily agreeing with such criticism - suggests that some critics consider these works as implementing a radical discontinuity with literary tradition. Lodge writes:

> Is it, in effect, seeking the extinction of literary culture by denying from within the epistemological function of the literary medium itself (i.e., language)? Is it, not literature at all, but 'anti-literature'? Is it immune to conventional criticism; and if so, does this demonstrate criticism's impotence, or its own?[250]

Lodge makes it clear that these critics do not exalt such progression—a radical and discontinuous one—and, citing Ihab Hassan's essay *The Literature of Silence*

[249] David Lodge, "Some Ping Understood," *ENCOUNTER*, February 1968, 85, http://www.unz.com/print/Encounter-1968feb-00085/?View=PDF.
[250] Lodge, 85.

(*Encounter*, January 1967) suggests Hassan's position is such that it attempts to determine contemporary writers such as Beckett as being involved in task of turning literature "against itself", that it "aspires to silence" and is formed in such a way as to leave the reader with "uneasy intimations of outrage and apocalypse."[251]

> The point to be made about the new literature is different: whatever is truly new in it evades the social, historical, and aesthetic criteria which defined the identity of the avant-garde in other periods (…) The most audible of these is the cry of outrage, the voice of apocalypse. Henry Miller and Samuel Beckett, both intimates of silence, are both such obsessive babblers; between them, they sound all the notes of the new hollow speech. Their conjunction is therefore no mere conceit. Standing as mirror images of the contemporary imagination, they end by reflecting its peculiar assumptions. In old-fashioned parlance, they are the two masters of the avant-garde today.[252]

For Hassan, Beckett's literary practice is one that operates within a closed field, which in turn, he suggests, "becomes an absurd game of permutations, like Molloy sucking stones at the beach (…) the retreat from the word."[253] He writes:

> Writing for Beckett is absurd play. In a certain sense, all his works may be thought of as a parody of Wittgenstein's notion that language is a set of games, akin to the arithmetic of primitive tribes. Beckett's parodies, which are full of self-spite, designate a general tendency in anti-literature (…) Beckett assumes that history has spent itself; we are merely playing an end game (…) Language has become void; therefore words can only demonstrate their emptiness.[254]

Writing that, "if there is an avant-garde in our time, it is probably bent on discovery through suicide,"[255] Hassan is thus inclined to consider Beckett's writing as case anti-literary absurdism. However, it is not only the seemingly reductive and repetitive sequences – the absurdist game of permutations in *Ping* that poses interpretative problems for a critic. It is also, as Lodge mentions, the associated difficulty with the strategy of repetition employed by Beckett that undermines and inverts the "normative

[251] Hassan, "The Literature of Silence: From Henry Miller to Beckett & Burroughs," 74.
[252] Hassan, 74.
[253] Hassan, 76.
[254] Hassan, 76.
[255] Hassan, 74.

literary strategy [providing] solidity of specification."[256] We see this, for example, in Beckett's repeated use of the word 'white', which appears in the first sentence of *Ping* as, "All known/all white/bare white body fixed/one yard/legs joined like sewn"[257] and is used more than ninety times in the overall text. It sets up an indexed structure such that each word of this group later reappears in the text but never with all the other words in the same order and always with some modification or addition. Lodge maintains that this repetition is overwhelming for the reader insofar as it disrupts their sense of specificity of the usual patterns of repetition that conventionally facilitates the holding-together of the work in a logical and temporal progression. Just as problematic for the reader, is the frequency and repetition of words that Beckett installs in the text and makes it equally disruptive. According to Lodge, it means that "after about forty or fifty lines the words begin to slide and blur before the eyes, and to echo bewilderingly in the ear."[258] This blurring is caused he says, "not merely by the elaborate repetition, but also by the meagerness of explicit syntax," and further heightened by the radical reduction of such aids to communication as, "punctuation, finite verbs, conjunctions, articles, prepositions and subordination."[259]

Ping: As Late Epochal Sound[END]scape

With Beckett, we are aware that there is never anything like certainty offered to the reader and we are never assured of definitive meanings. We are also aware of how things remain unresolved and whether things actually mean *something*. Thus, HAMM and CLOV's exchange in *Endgame* (1958) where HAMM nervously asks whether "[w]e're not beginning to ... ... mean something?" to which CLOV dismissively replies "[y]ou and I, mean something! (Brief laugh.) Ah that's a good one!"[260] In thinking about the sense of lateness of *Ping*, there is another way of approaching the discontinuity of the text and we might consider Beckett's aspirations for a form of late writing he develops in *Dream of Fair to Middling Women* (1932).

It is here that his character (and literary alter ego) Belacqua ponders the 'incoherent continuum' of Beethoven's Late Works. Declaring his desire to write a book where the

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[256] Lodge, "Some Ping Understood," 85.
[257] Samuel Beckett, "Ping," in *Texts for Nothing and Other Shorter Prose, 1950-1976*, ed. Mark Nixon (London: Faber and Faber, 2010), 123.
[258] Lodge, "Some Ping Understood," 68.
[259] Lodge, 86.
[260] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 27.

experience of the reader "shall be between the phrases, in the silence, communicated by the intervals…his experience shall be the menace, the miracle, the memory, of an unspeakable trajectory,"[261] it aims for something like Beethoven's 'Late' musical scores:

> incorporates a punctuation of dehiscence, flottements, the coherence gone to pieces, the continuity bitched to hell because the units of continuity have abdicated their unity, they have gone multiple, they fall apart, the notes fly about, a blizzard of electrons; and then vespertine compositions eaten away with terrible silences.[262]

Should we thus not begin to recognise in Beckett's definition of silence, introduced in *Murphy* (1957) and quoted by Hassan, "that frail partition between the ill-concealed and the ill-revealed, the clumsily false and the unavoidably so,"[263] as the very ambiguity that the late-modern writer faced concerning language? In other words, is it not the case that *Ping* proliferates to create a profusion of meanings such that it operates in reference to this ambiguity? Attempting to articulate two distinct aspects of *Ping* that resonate more closely with ideas of traces and sounds of 'lateness', we are reminded that the task of establishing meaning with Beckett is a difficult one. In interpreting Joyce's *Work in Progress,* for example, he warns of "[t]he danger is in the neatness of identifications,"[264] that makes the establishment of certain meaningful connections something of a peril. Perhaps we also need to remind ourselves, and as Beckett himself declared, "[l]iterary criticism is not book-keeping" and it must avoid, "the temptation to treat every concept like 'bass dropt neck fust in till a bung crate', and make a really tidy job of it."[265] Advocating we take this latter approach, it is not so much an attempt to make the identification *so* neat, but instead, suggests we consider how the idea of a 'late' text such as *Ping* – like Belacqua's announcements of Beethoven – might be discerned through its wider form, its 'punctuation of dehiscence', which Beckett reminds us of in his letter to Axel Kaun (9th July 1937):

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[261] Beckett, *Dream of Fair to Middling Women: A Novel*, 138.
[262] Beckett, 139.
[263] Samuel Beckett, *Murphy* (New York, US: Grove Press, 1957), 257.
[264] Samuel Beckett, "Dante ... Bruno .. Vico . Joyce," in *Disjecta : Miscellaneous Writings and a Dramatic Fragment*, ed. Ruby Cohn (London: John Calder, 1983), 19.
[265] Beckett, 19.

> Is there any reason why that terrible materiality of the word surface should not be capable of being dissolved, like for example the sound surface, torn by enormous pauses, of Beethoven's Seventh Symphony? [266]

Here we turn to Adorno's reading of this condition - this dissolving of the word. In so far as Belacqua aspires to emulate the gaps and silences of Late-Beethoven in *Dream of Fair to Middling Women*, it creates an emancipation of the word such that it draws "[s]hort of breath until they almost fall silent, they no longer manage the synthesis of linguistic phrases; they stammer in protocol sentences."[267] The effect of such situations of "indifference and superfluity,"[268] as Adorno terms them, is to alienate the reader from his/her own language. Likewise, it is in the torn sound-surfaces of Beethoven's late works, which Adorno describes as its 'paratactic tendency' that manages to culminate in what he terms below as Beckett's "meaningless protocol sentences." The resultant words are, according to Adorno, not a form of linguistic tragedy or linguistic absurdity, but a type of "linguistic skepticism," that was opposite of the linguistic modality of someone like Kafka – whose works Adorno had argued was altogether too "realistic."[269]

> In B[eckett] there is, as a kind of counterpoint, something like sound common sense.
> Everything so meaningless, yet at the same time the way one speaks
> is so normal, i.e. modern language may have shrunken –compared with Kafka's epic language, brought as it were to
> the point of indifference with the absolute subject –
> but [it is] never replaced by linguistic absurdity.[270]

Listening *[perhaps]* to a Diminishing Ending?

How exactly then is *Ping* to be looked at? And what, as readers, should we aim to listen-out for? Like Proust's attempt to, "keep protocol on his own struggle with death in notes which were to be integrated into the description of Bergotte's death"[271] might

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[266] Beckett, "German Letter of 1937," 53.
[267] Adorno, "Trying to Understand Endgame," 1982, 137.
[268] Adorno, 132.
[269] Theodor W. Adorno et al., "Optimistisch Zu Denken Ist Kriminell': Eine Fernsehdiskussion Über Samuel Beckett," *Frankfurter Adorno Blätter*, no. 4 (1994): 78–122. These comments by Adorno were in the context of a German TV broadcast (2 February 1968, Westdeutsches Fernsehen WDR).
[270] Adorno et al., 67.
[271] Adorno, "Trying to Understand Endgame," 1982, 150.

Ping be another type of attempt by Beckett to carry out this intention "like a mandate from a testament."[272] Alternatively, to adopt Adorno's words from his critique of *Endgame,* might *Ping* also concern itself with a consciousness that "begins to look its own demise in the eye, as if it wanted to survive the demise?"[273]

While Lodge points out that "[o]n the level of connotation, *ping* is a feeble, pathetic, unresonant, irritating, even maddening sound,"[274] there is no doubt that the word 'ping' itself holds a type of acoustic promise. This would suggest that a certain listening capacity is required when reading the text of *Ping*. This is grasped to the extent that Chris Power writes that the first time he had read it (*Ping*), it was reminiscent of "the chant-like rhythm of BBC radio's shipping forecast: a hypnotic flow of words the meaning of which is initially utterly obscure."[275] While requiring a synesthetic leap, it does not seem difficult to equate the word 'ping' with the sharp pitches produced during a 'ping-pong' game, or the pitching 'ping' of a tower bell (the death-knell). Alternatively, perhaps it reminds us of something like the 'pinging' sequences of radar from a water-borne vessel - a submarine? - the pulse of high-pitched ultrasonic sound 'ping' providing a shadowy acoustic echo of nearby objects and vessels. *Ping* is also, however, a text that uses conjecture to imply doubt through the use of the term 'perhaps' – eleven times in the following instances and sequence, […] ***perhaps*** not alone …. Ping murmur only just almost never one second ***perhaps*** …. ***perhaps*** a nature one second almost never that much memory almost never …. ***perhaps*** a meaning that much memory almost never …. Ping ***perhaps*** a nature one image same time a little less blue …. one square yard never seen ping ***perhaps*** away out there one second ping silence …. Ping ***perhaps*** not alone one second with image always the silence …. Ping ***perhaps*** not alone one second with image same time a little less dim eye black and white half closed along lashes imploring that much memory almost never …. almost never one second light time white floor never seen ping of old ***perhaps*** there …. Ping of old only just ***perhaps*** a meaning nature one second almost never blue and white in that much memory henceforth never." In the final sentence. it reads as: "old ping last murmur one second ***perhaps*** not alone eye unlustrous black and white half closed long lashes imploring ping silence ping over."[276]

[272] Adorno, 150.
[273] Adorno, 150.
[274] Lodge, "Some Ping Understood," 87.
[275] Chris Power, "Samuel Beckett, the Maestro of Failure.," *The Guardian*, July 7, 2016.
[276] Beckett, "Ping," 123–25.

In the ending of this final sentence, where if the words are extracted and read as 'ping silence ping over,' we get a sense that the dramatic form of text is establishing a counting-down to an ending. It evokes the pattern, environment, and acoustic range of a slowly diminishing body starts to resemble a nature approaching its end - like the withering diminishing bodies of Malone and Molloy in the Trilogy. This registration of a diminishing existence seems linked to another life-long fascination of Beckett's— the temporal space around death and dying. We see this for example, in the interest he showed in the work of the photographer John Minihan's *The Wake of Katy Tyrrell*.[277]

Figure 18 John Minihan Photographer (1977), "The wake of Katy Tyrrell." Minihan describes Beckett's reaction to the photographs as having "looked at each one for a long time and asked me about the people in them". Beckett said, 'These are important pictures.'" Online source, http://johnminihan.blogspot.ie/p/athy-county-kildare.html

This enrapture with dying and the customs around death mirror Beckett's own sense of belatedness and are implicit in the first sentence of the text in *Ping* – that reads; "All known all white bare white body fixed one yard legs joined like sewn,"[278] where an undisclosed character of a dead body (undisclosed whether male or female) is revealed and concealed by means of fragmentary textual sequencing. There is also the sense of an ending in *Ping* of witnessing a life already 'late' that is most

[277] Minihan met Beckett when he was staying at the Hyde Park Hotel in London during his direction of *Endgame* at Riverside Studios in Hammersmith (1980). Beckett had accepted an invitation from Minihan – replying with a note that read: "Mr Minihan, thank you for your note. I would love to see the photographs of the wake." John Minihan, "Background of Minihan and Beckett," accessed March 6, 2018, http://johnminihan.blogspot.com/p/samuel-beckett.html. Notice the white cloth that covers the body and mirror- which are part of old Wake customs in Ireland. The covering of the mirror was thought to avoid the spirit of the dead person becoming trapped inside it.

[278] Beckett, "Ping," 123.

pronounced in the white-*ness* of the colour and light that permeates the text describing the scene. And perhaps, this is the same dwindling "dying-light" later evoked in *Endgame* by HAMM:

> HAMM: What, I'd like to know.
> CLOV: I look at the wall.
> HAMM: The wall! And what do you see on your wall? Mene, mene? Naked bodies?
> CLOV: I see my light dying.
> HAMM: Your light dying! Listen to that! Well, it can die just as well here, your light. Take a look at me and then come back and tell me what you think of your light. (Pause.)[279]

Appearing as it does eighty-eight times throughout the text, the colour white is referenced in fifty-nine of the seventy sentences and a 'whiteness' permeates the overall text. For example, white is the colour of the setting (the floors, walls, ceiling, and planes) as well as the body which is either, "all-white", or "bare white" with feet and hands that are "white" with the ears and the nose termed "white holes" and the nails and the "Long hair fallen white invisible over", and white is also 'deathly' or when compounded with 'over' as in: "all white all over", and "white over."[280] The colour white and the sound of 'ping' evoke a specific temporality; a link to the spatiotemporal field of death and a sense of 'belatedness'. Words and meanings slip-away here - becoming a faint blurred image through the repeating sound of 'ping' and the continuous tracing of dwindling light from the "blurs light grey almost white on white"[281] in the beginning of the end of the text to the "White planes no traces shining white one only shining white infinite but that known not"[282] at the end of the beginning. The text manages to maintain the sense of, "discord and dissension" [283] that Beckett so admired in the works of Proust. In the way *Ping* continuously slips away and evades the reader, it remains resistant to any determination, revoking all notions of what Beckett refers to in *Proust* as "uniformity, homogeneity, cohesion."[284]

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[279] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 17.
[280] Beckett, "Ping," 125.
[281] Beckett, 121.
[282] Beckett, 125.
[283] Samuel Beckett, "Proust in Pieces," in *Disjecta : Miscellaneous Writings and a Dramatic Fragment*, ed. Ruby Cohn (London: John Calder, 1983), 64.
[284] Beckett, 64.

Hesitating Late Words: gaps & stutterances

> Mr Joyce has desophisticated language. And it is worthwhile remarking that no language is so sophisticated as English. It is abstracted to death. Take the word 'doubt': it gives us hardly any sensuous suggestion of hesitancy, of the necessity for choice, of static irresolution. Whereas the German 'Zweifel' does, and, in lesser degree, the Italian 'dubitare', Mr Joyce recognizes how inadequate 'doubt' is to express a state of extreme uncertainty.[285]

If the word 'perhaps', which is applied so extensively in *Ping* registers an underlying doubt – there is no doubt that this is directed at its parent language (English). It disqualifies anything that might be so certain as a beginning, and, for that matter - an ending. This hesitancy, to end *absolutely* and to begin with *absolute* certainty underlines a wider sense of unease that permeates Beckett's plays and novels that have to do with timeliness, or more to the point and antithetically, bad timing and belatedness. This seems to be the dilemma that Estragon and Vladimir face in *Waiting for Godot* (1953) - where the characters do not seem to know whether they are in the right place at the wrong time, the wrong place at the right time, or whether the whole durational episode might be classified as either time lost or time gained. Moreover, by the end of it all, when they are not necessarily convinced that they were mistaken – they are also no less certain that their scheduling had been right in the first place.

We are able to identify this sense of belatedness in the oeuvre when thinking about the return of Belacqua in *Echo's Bones* (1933, republished 2014) or "Belacqua redivivus" as Beckett refers to him in a letter of 1933.[286] Having only recently been made deceased on a surgical operating table in the penultimate story, *Yellow* in *More Pricks than Kicks (1934)*, thereby making him the 'late' Belacqua, we are reminded at the beginning of *Echo's Bones* that, "The dead die hard." Belacqua now makes a ghostly reappearance at the beginning of *Echo's Bones* "sat double on a fence like a casse-poitrine," smoking a Romeo and Juliet (cigar), and wondering whether "if he had been cremated rather than inhumed directly he would have been less likely to revisit the vomit?"[287] Here, Beckett seems to position Belacqua as the quintessential revenant. Finding himself "up and about in the dust of the world, back at his old games

[285] Beckett, "Dante ... Bruno .. Vico . Joyce," 28–29.
[286] Samuel. Beckett, *Letters of Samuel Beckett: Volume 1, 1929-1940*, ed. Martha Fehsenfeld et al. (Cambridge: Cambridge University Press, 2009), 167.
[287] Samuel Beckett, *Echo's Bones*, ed. Mark Nixon (London: Faber and Faber, 2014), 3–4.

on the dim spot,"[288] Beckett has brought him back from death and returned him to an after-life to repent for his narcissism, solipsism and, as Beckett describes it, for being an "indolent bourgeois poltroon."[289] However, "[s]ay what you will, you can't keep a dead mind down,"[290] as Beckett writes earlier in *Yellow* in *More Kicks than Pricks* - *Echo's Bones* begins in a kind of after-life or a life-after-death for Belacqua. A character with a "strong weakness for oxymoron" and described in *Dream of Fair to Middling Women* as a "horrible border-creature,"[291] in his notebook (dated 1926), Beckett associates Belacqua with his Dantean namesake waiting outside the gates of Purgatory:

> … and while they continue their discourse a voice addresses them, at which they turn, and find several spirits (I neglegenti) behind the rock, & amongst them one named *Belacqua*, a Florentine and known to Dante, & who tells that he is doomed to linger there outside the gates of Purgatory for a period the equivalent of his life on earth, on account of his having delayed his repentance to the last.[292]

Figure 19 "Purgatorio," Canto IV. Dante, Divine Comedy. Collection: MS. Holkham misc. 48, Purgatorio. Roll 389.2 frame 8, 64 (detail), Bodleian Library. © University of Oxford. http://www.bodley.ox.ac.uk/dept/scwmss/wmss/medieval/mss/holkham/misc/048.b.htm

The dramatic scene of *Echo's Bones* seems analogous to the glimpse of the afterlife in Dante's *Divine Comedy,* with the recently resurrected Belacqua, like the Dantean

[288] Beckett, 3.
[289] Beckett, 174.
[290] Samuel. Beckett, *More Pricks Than Kicks.* (London: Calder and Boyars, 1970), 140.
[291] Beckett, *Dream of Fair to Middling Women: A Novel*, 123.
[292] Matthijs. Engelberts, Everett. Frost, and Jane Maxwell, *Notes Diverse Holo : Catalogues of Beckett's Reading Notes and Other Manuscripts at Trinity College Dublin, with Supporting Essays* (Rodopi, 2006), 45.

equivalent, having "felt himself nodding in the grey shoals of angels, his co-departed, that thronged the womb-tomb"[293] and having returned, must suffer a recurring and tormented existence. This spectral fiasco of Belacqua's resembles the realm he previously inhabited in Section Two of *Dream of Fair to Middling Women,* which Beckett describes as:

> The lids of the hard aching mind close, there is suddenly gloom in the mind; not sleep, not yet, nor dream, with its sweats and terrors, but a waking ultra-cerebral obscurity, thronged with grey angels; there is nothing of him left but the umbra of grave and womb where it is fitting that the spirits of his dead and his unborn should come abroad.[294]

It is, as Belacqua says, a "cruel reversion" having "felt he had been dead a long time, forty days at least," having had to return to these three scenes [of the story], this "fagpiece", this little triptych."[295] Here, there is no certainty of ending, and there is no assurances that he won't again be "liable to return after the fiasco, in which he is installed for each dose of expiation of great strength, from which he is caught up each time a trifle better, dryer, less of a natural snob."[296] We get the distinct sense that *Echo's Bones* suffers a type of hopelessness through its belatedness. In its depiction of a distinctly dusty landscape that is both post-obit and purgatorial, we get an immediate impression of this hopelessness in Belacqua's first encounter with Miss Zaborovna Privet. Though finding her voice attractive, "something more than a roaring-meg against melancholy,"[297] nonetheless, we see that Belacqua resigned to the fact that any such thoughts of romantic possibility is already *too* late:

> It was high time for a pause to ensue and a long one did. The lady advanced a pace towards the fence, clearly she was sparring for an opening. Belacqua pulled furiously at the immense cigar, a bird, its beak set in the heaven, flew by.
>
> 'Too late!' he exclaimed at last in piercing tones. 'Too late!'
>
> 'What is too late?' said Zaborovna
>
> 'This encounter' said Belacqua. 'Can't you see my life is over?[298]

[293] Beckett, *Echo's Bones*, 4–5.
[294] Beckett, *Dream of Fair to Middling Women: A Novel*, 44.
[295] Beckett, *Echo's Bones*, 3–4.
[296] Beckett, 4.
[297] Beckett, 6.
[298] Beckett, 6.

In *Dream of Fair to Middling Women,* it is when his mind is purposelessly drifting that Belacqua can achieve "a Limbo purged of desire" moving "with the shades of the dead and the dead-born and the never-to-be-born."[299] So it is this form of existence, according to Rubin Rabinovitz, that suggests that in *Echo's Bones* Beckett had put into practice what he had presented as a mere outline in *Dream,* that is, "the expansion of Belacqua's darkest aspect of his personality, that which escaped the contradictions of his terrestrial being (active/passive; outward/inward)."[300] It is this state Rabinovitz declares which is like "The Purgatory [that] resembles the inner world in *Dream of Fair to Middling Women,* which is also called a "wombtomb."[301] Moreover, this condition may well be the one in which Belacqua can become his "third being," when removed from the existence of everyday life and historical progress:

> The third being was the dark gulf, when the glare of the will and the hammer-strokes of the brain doomed outside to take flight from its quarry were expunged, the limbo and the wombtomb alive with the unanxious spirits of quiet celebration, where there was no conflict of flight and flow and Eros was as null as Anteros and Night had no daughters […] His third being was without axis or contour, its centre everywhere and periphery nowhere, an unsurveyed marsh of sloth.[302]

Continual Impoverishment & Disequilibrium

> Objective is the fractured landscape, subjective the light in which—alone—it glows into life. He does not bring about their harmonious synthesis. As the power of dissociation, he tears them apart in time, in order perhaps, to preserve them for the eternal. In the history of art late works are the catastrophes.[303]

If these scenes communicate a general sense of belatedness**,** a sense of being out of place (in life/afterlife) and out-of-time (in that time and life continuously lapse and repeat), they are also moments that anticipate the future concerns of Beckett's late writing. Indeed, we could say that the late works develop like the textual and existential hesitancy that Hamm presents in *Endgame* in which [*he hesitates*] continually. Moreover, the condition is fully articulated in *Krapp's Last Tape* – before

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[299] Beckett, *Dream of Fair to Middling Women: A Novel*, 44.
[300] Rubin. Rabinovitz, *The Development of Samuel Beckett's Fiction* (University of Illinois Press, 1984), 58.
[301] Rabinovitz, 58.
[302] Beckett, *Dream of Fair to Middling Women: A Novel*, 121.
[303] Adorno, *Essays on Music*, 2002, 567.

becoming comprehensively (dis)articulated in *Stirrings Still/Soubresauts (1986-89)*, and *What is the Word/Comment Dire* (1989) - which either run out of words to say or develop an enormous difficulty and a stuttering hesitancy in beginning to say the word. We might also say that in these late works of Beckett there is in the text itself, a sense of continual disequilibrium, the "corruption of expression" that "imparts a furious restlessness to the form"[304] which Beckett admired in Joyce's *Work in Progress.* It is a "literature of the unword" and the searching expression and vision of Belacqua in *Dream of Fair to Middling Women* for his own 'reality' that would, however, be different from Joyce's, and an attempt of writing a book composed of intervals:

> The experience of my reader shall be between the phrases, in the silence, communicated by the intervals, not the terms, of the statement, between the flowers that cannot coexist, the antithetical (nothing so simple as antithetical) seasons of words, his experience shall be the menace, the miracle, the memory, of the unspeakable trajectory (…) I shall state silences more competently than ever a better man spangled the butterflies of vertigo.[305]

We also understand the late-Beckett as coming later-than or after Joyce. With the subsequent need for a loss of mastery of his textual material and like the 'incoherent continuum' of Beethoven's – the production of works is punctuated by the notion of hesitancy both as a textual devices such as, [*he hesitates*.] and abrupt [*PAUSE*.] as emblematic of the conventions that create it. There are several instances where Beckett describes this move away from Joyce with an implied "impoverishment" of the text - a suggested loss of mastery (lossness) that stem from Beckett's own comments on Joyce's mastery. This attitude is best expressed by Beckett in an interview with Israel Shenker (1956) - where having realised his own "folly," declares that:

> the difference is that Joyce is a superb manipulator of material - perhaps the greatest. He was making words do the absolute maximum of work. There isn't a syllable that's superfluous. The kind of work I do" he says "is one in which I'm not master of my material.[306]

[304] Beckett, "Dante ... Bruno .. Vico . Joyce," 29.
[305] Beckett, *Dream of Fair to Middling Women: A Novel*, 138.
[306] Extracted from Israel Shenker "Moody Man of Letters; a portrait of Samuel Beckett, Author of the Puzzling 'Waiting for Godot'. Originally published in New York Times, 6 May I956.

Similarly, in another instance on 27 October 1989 in a letter (quoted in *Damned to Fame*) to James Knowlson, Beckett mentions that:

> I realised that Joyce had gone as far as one could in the direction of knowing more, [being] in control of one's material. He was always adding to it; you only have to look at his proofs to see that. I realised that my own way was in impoverishment, in lack of knowledge and in taking away, in subtracting rather than in adding.[307]

We can understand this removal as something more than the reduction and purging of the Joycean language of excess. As suggested in his letter to Kurt Eggers-Kestner (German diary entry, 26 March 1937), Beckett identifies the wider inadequacy of language (particularly formal English language) as the inability of language to "express dissonance because it is chronological rather than simultaneous."[308] Nonetheless, he would continue to find ways to express these inadequacies, and writes to Axel Kaun (9 July 1937) that:

> Since we cannot dismiss it all at once, at least we do not leave anything undone that may contribute to its disrepute. To drill one hole after another into [language] until that which lurks behind, be it something or nothing, starts seeping through", while adding the virtue of this that, "I cannot imagine a higher goal for today's writer.[309]

It is important to think about the way in which Beckett's late oeuvre develops. At once, it is highly alert to the possibility of the inadequacy of language *to* express while at the same time and paradoxically - hesitantly developing the written word through a sense of continual disequilibrium. This continuous disturbance, to speak in silence, to para-tactically express in the dashes (—) and omissions […], to continually attempt to speak the unspeakable or in the words of *Watt*, to "eff the ineffable,"[310] amounts to both a failure to speak and a hesitatingly late and stuttering type of speech that constitutes the wider oeuvre of Beckett's 'literature of the unword'. For Freud, the act of stuttering – the impulse to speak, and the impulse to withhold speech - was associated with the anal-phase of development. However, Beckett's hesitant form of speech is also understood in the contradictory sense, as suggested by Peter Glauber,

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[307] Knowlson, *Damned to Fame : The Life of Samuel Beckett*, 342.
[308] Samuel Beckett, *Samuel Beckett's German Diaries 1936-1937*, ed. Mark Nixon (London: Continuum, 2011), 167.
[309] Beckett, *Letters of Samuel Beckett: Volume 1, 1929-1940*, 518.
[310] Samuel Beckett, *Watt*, ed. Chris Ackerley (London: Faber and Faber, 2009), 61.

as the struggle of the stutterer been caught between their considerable beliefs in "the magical omnipotence of words,"[311] which is marked by the need for a repression of the inherent desire to express the verbal significance of words.

Related to this, we turn to Gilles Deleuze's essay "He Stuttered*"* (1997), which mentions how Dante was admired for having listened to stammerers and studied speech impediments, "not only to derive speech effects from them but in order to undertake a vast phonetic, lexical, and even syntactic creation."[312] Elsewhere in the same text, Deleuze sets out three distinct possibilities for the incorporation of such stuttering effects into literary works, such that they can "make a language take flight."[313] The first, Deleuze suggests, is to transcribe stuttered speech directly into the written text. The second is to describe the stutter without actually transcribing it, in his words, "to do it" or "to say it without doing it."[314] With the third possibility, what he calls "when saying is doing," the writer now becoming a "stutterer *in* language" who enables a process where "stuttering no longer affects pre-existing words," but instead, "makes the language stutter."[315] Referring to this third possibility, which Deleuze terms 'creative stuttering,' a "perpetual disequilibrium" is said to take place consequently causing a situation whereby "the language itself will begin to vibrate and stutter, but without being confused with speech."[316] At the outer limits of this disequilibrium, language (*langue*) "in its entirety reaches the limit that marks its outside and makes it confront silence."[317] As examples of this third radical possibility, Deleuze references the experimental "non-style"[318] poetics of writers such as Kafka and Beckett, "an Irishman (often) writing in French," and says of these works that they "[m]ake the

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311 Peter Glauber, "The Psychoanalysis of Stuttering: Some Fundamentals of Psychoanalysis Relevant to the Understanding of Stuttering," in *In Stuttering: A Symposium*, ed. John Eisenson (New York: Harper and Bros., 1958), 80.
312 Gilles Deleuze, *Essays Critical and Clinical*, ed. Michael A. Greco and Daniel W. Smith (Minneapolis: University of Minnesota Press, 1997), 109.
313 Deleuze, 109.
314 Deleuze, 107.
315 Deleuze, 107.
316 Deleuze, 108.
317 Deleuze, 113.
318 In his discussion with Claire Parnet (Paris 1977), Deleuze further develops the relations between the idea of 'disequilibrium' and 'non-style' suggesting that, "[Style] belongs to people of whom you normally say, "They have no style." This is not a signifying structure (….) It is an assemblage (agencement) of enunciation (énoncé, utterance). A style is managing to stammer in one's own language. [Yet] there has to be a need for such stammering. Not being a stammerer in one's speech, but being a stammerer of language." See: Gilles Deleuze and Claire Parnet, *Dialogues II*, trans. Eliot Ross Albert, 2nd ed. (New York, US: Columbia University Press, 2002), 3–4.

language system stutter" followed by the question of whether this is possible without, "confusing it with speech?"[319]

According to Deleuze, such stuttering conditions occur when a "system appears to be in perpetual disequilibrium if the system vibrates and has terms each one of which traverses a zone of continuous variation, language itself will begin to vibrate and stutter."[320] Deleuze is particularly animated on the subject when it comes to Beckett who seems to exemplify *minor* language - capable of making language stutter in two ways. Firstly, by refusing to choose between words, and secondly, by refusing the linear ordering of a sentence from beginning to end. In fact, for Deleuze, Beckett's characters are something like stuttering bodies, and Beckett - the author of the effects of differential positions in his characters' bodies by:

> laying out and passing through the entire set of possibilities. Hence, in Watt, the ways in which Knott puts on his shoes, moves about his room, or changes his furniture. It is true that, in Beckett, these affirmative disjunctions usually concern the bearing or gait of the characters: an ineffable manner of walking, while rolling and pitching.[321]

What is important in the above passage and Deleuze's broader reading of Beckett is Deleuze's determination that language and the body act synchronously with one another in an anxious and fragile way. The Beckettian character is circumscribed in their own conflicted way by language itself. Deleuze maintains it is an art of "inclusive disjunctions"[322] and removing any sense of distance between the character's stuttering gait – such as Hamm's inability to stand or Clov's inability to sit, and their stuttering and hesitant speech [*he hesitates*.] that are distinct aspects of Beckett's work that "no longer selects but affirms the disjointed terms through their distance" and create "the poetic or linguistic power par excellence."[323] In Deleuze's reading of these stuttering linguistic strategies of Beckett's, of language pushed "as a whole to its limit,"[324] it reveals something further - a two-fold pressure that exerts itself on the work from both the inside and outside, such that it, "makes it fall silent".[325]

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[319] Deleuze, *Essays Critical and Clinical*, 108.
[320] Deleuze, 107–8.
[321] Deleuze, 111.
[322] Deleuze, 154.
[323] Deleuze, 111.
[324] Deleuze, 113.
[325] Deleuze, 113.

Silence … Punctuation … Loss

Figure 20 John Hurt in *Krapp's Last Tape*. The Barbican, London (2006). Photograph: © Tristram Kenton.

> The new light above my table is a great improvement. With all this darkness around me I feel less alone. [*Pause.*] In a way. [*Pause.*] I love to get up and move about in it, then back here to . . . [*hesitates*] . . . me. [*Pause.*] Krapp. *[Pause.]*[326]

Krapp's Last Tape is unlike other Beckett texts insofar as it has a distinct and even 'belated' temporal setting: "*A late evening in the future.*"[327] The play, overall, seems less concerned with finding the right word not to say, than with a reduction toward the obliteration of the meaning of words through the hesitations and silences - installed in the dramatic textual sequence and anxious deliberations of Krapp. The playing of the tape within the play begins a quasi-ritualistic sequence of temporal looping where he announces early in the play that he has "[j]ust been listening to that stupid bastard I took myself for thirty years ago," and evaluating that it was "hard to believe I was ever as bad as that."[328] Before beginning his annual ritual of listening-back to his earlier retrospectives, the sixty-nine-year-old Krapp searches the drawers of his desk and then through ledger entries to find the tape spool he requires. Acting as a performative double to the operations of the tape, Krapp undermines the possibility of faithful memory recall by constantly switching between tapes and constantly interrupting his thoughts.

Actions such as this produce a disordered switching between past events and seem to deny the possibility of linear progression between Krapp's early, middle, and late

[326] Samuel Beckett, "Not I," in *Krapp's Last Tape and Other Shorter Plays* (London, UK: Faber and Faber, 2009), 81–94.
[327] Beckett, "Krapp's Last Tape," 3.
[328] Beckett, 10.

ages. With memories interrupted and words either cut-up by his interjections or continually disassembled through the mechanisms of the Tape Recorder, it produces a series of words that are either confused, or riven with a stream of hesitant pauses and silent absences. It is this situation - either dissolving, forgetting, or conjoining words and memories that create, what Deleuze refers to, as "perpetual disequilibrium."[329] It resonates with Deleuze's characterisation of the involuntary invocations of the stutterer, which we see, for example, in the following extract:

> In a way. [*Pause*.] I love to get up and move about in it, then back here to . . . [*hesitates*] . . . me. [*Pause].* Krapp. *[Pause.]*
> The grain, now what I wonder do I mean by that, I mean . . .[*hesitates*] . . . I suppose I mean those things worth having when all the dust has--when all *my* dust has settled. I close my eyes and try and imagine them.
> *[Pause.* KRAPP *closes his eyes briefly.]*
> Extraordinary silence this evening, I strain my ears and do not hear a sound.[330]

Rather than suggesting this type of stuttering implies Krapp as being 'tongue-tied' in any way, instead it seems to indicate the precarity of assuming any form of smooth temporal progression. This dramatic stuttering effect is played out in the constipated attempts of the sixty-nine-year-old Krapp to recall the events from memory that were described in the earlier recordings. Beckett seems to amplify this obstructive condition when he mocks his grandiose younger self as suffering a similarly constipated affliction by over-consumption of bananas: "Have just eaten I regret to say three bananas and only with difficulty restrained a fourth. Fatal things for a man with my condition. (*Vehemently.*) Cut 'em out! (*pause.*)."[331] There is significant attention given to Krapp's other bodily (rather than bowel) movements elsewhere in the play. These bodily characterisations resemble what we can imagine as the discomforts of an ageing and depleted older body - suggesting the character is nearing the end of their own existence or near death.

This connection to death is explicitly made by Beckett in his Theatre Notebook written during rehearsals of the play at the Schiller-Theater Werkstatt (Berlin, 1969), in which he readily associates the staged bodily movements of Krapp and the repeated turns

[329] Deleuze, *Essays Critical and Clinical*, 111.
[330] Beckett, "Krapp's Last Tape," 5–6.
[331] Beckett, 5.

and continuous relays of the tape-recorder with death. Most obviously, we see this in Beckett's stage directions to the actor playing Krapp to "look backwards over his shoulder and into the dark" where he said, "death was *waiting* for Krapp."[332] The relationship of the tape-recorder to Krapp is indicated by Beckett as a, "[m]asturbatory agent (…) companion of his solitude."[333] There is in fact, asserts Beckett, an apparent "[a]nger and tenderness of Krapp towards the object which through language <becomes> has become the 'alternen Idioten' ['stupid bastard'] or [erasure]…"[334] This relationship between the tape recorder (object) and body (object) of Krapp works as a form of doubling that moves towards a sense of loss and dissonance. It creates a sense of disunity - apparent in the textual gaps and moments of silence when there is a breakdown in the transmission of language, or, when Krapp is silent. It also involves other types of silences – such as the recorded silence in the tape recording and we can understand both these forms of silence in the following extract:

> Thank God that's all done with anyway. [*Pause*.] The eyes she had! [*Broods, realizes he is recording silence, switches off, broods. Finally*.] Everything there, everything, all the – [*Realizes this is not being recorded, switches on*.] Everything there, everything on this old muckball, all the light and dark and famine and feasting of … [*hesitates*] … the ages! [*In a shout*.] Yes! [*Pause*.] Let that go! Jesus! Take his mind off his homework![335]

We see this again, when contemplating what the younger thirty-nine-year-old Krapp must have meant when he talks about celebrating the "awful occasion" of his birthday "quietly at the winehouse" while contemplating "separating the grain from the husks."[336]

> Extraordinary silence this evening, I strain my ears and do not hear a sound. Old Miss McGlome always sings at this hour. But not tonight. Songs of her girlhood, she says. Hard to think of her as a girl. Wonderful woman, though. Connaught, I fancy. [*Pause*.] Shall I sing when I am her age, if I ever am? No. [*Pause*.] Did I sing as a boy? No. [*Pause*.] Did I ever sing? No. [337]

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[332] Samuel Beckett, *The Theatrical Notebooks Of Samuel Beckett: Volume Three; Krapp's Last Tape:*, ed. James Knowlson (London: Faber and Faber, 1992), 171.
[333] Beckett, 181.
[334] Beckett, 181.
[335] Beckett, "Krapp's Last Tape," 7.
[336] Beckett, 5.
[337] Beckett, 6.

As Steven Connor points out, there is a distinct sense that this range of aural and theatrical actions moving between silence and the word, intelligibility and unintelligibility,[338] are particularised by the acoustic 'gabble' that Beckett had noticed during the Schiller-Theater production - when the tape recorder was either fast-forwarded or reversed. While there is no obvious translation of this acoustic condition directly in any published versions of the text, Beckett clearly specifies this acoustic phenomenon in the revised stage directions he produced for the Schiller-Theatre production. This included situations when he did and did not want the winding of the tape to be "mechanical with gabble."[339] We can think how the use of 'gabble' could act as a form of acoustic interference - producing a range of (un)intelligibilities, interferences, and disturbances in the text that performatively disrupts the fidelity of memory recall and temporal intelligibility. Thus, we find in Beckett's notebook for the play (1992) the inscribed memorandum, "Toutes manipulations magnétophone, recherches d'endroits registre et dictionnaire, peuvent raccompagner de petits bruits de bouche (soupirs, colère, impatience)."[340] Moreover, we see various transitioning moments—pausations and other tonal indentations, that amplify this sense of depletion. In another of these acts of depletion (of memory and intelligibility), we see Krapp searching for the meaning of 'viduity' – the meaning and relevance of which initially evades him until he consults the dictionary:

> TAPE: —Back on the year that is gone, with what I hope is perhaps a glint of the old eye to come, there is of course the house on the canal where mother lay a-dying, in the late autumn, after her long viduity [*Krapp gives a start*], and the—[*Krapp switches off, winds back tape a little, bends his ear closer to the machine, switches on*]--a-dying, after her long viduity, and the--
>
> Krapp switches off, raises his head, stares blankly before him. His lips move in the syllables of "viduity." No sound. He gets up, goes back stage into darkness, comes back with an enormous dictionary, lays it on table, sits down and looks up the word.
>
> KRAPP: (*reading from dictionary*). State—or condition of being—or remaining—a widow—or widower. (*Looks up. Puzzled*.) Being—or remaining? . . . [*Pause. He peers*

[338] Steven Connor, "Looping the Loop: Tape-Time in Burroughs and Beckett," in *Beckett, Modernism and the Material Imagination* (Cambridge, UK: Cambridge University Press, 2014), 98.
[339] Beckett, *The Theatrical Notebooks Of Samuel Beckett: Volume Three; Krapp's Last Tape:*, 32.
[340] Beckett, 99. All tape recorder manipulations, search of places register and dictionary, can accompany small sounds of the mouth (sighs, anger, impatience). (Own translation).

> *again at dictionary. Reading*.] 'Deep weeds of viduity' . . . Also of an animal, especially a bird . . . the vidua or weaver-bird . . . Black plumage of male . . . [*He looks up. With relish*.] The vidua-bird!
> [*Pause. He closes dictionary, switches on, resumes listening posture*.][341]

Silently Going-On: Failing More

What is important in the above passage is the way that a sense of loss works in the play. It is articulated by Krapp's recall – or the pointlessness of it - that means when he does manage to recall the word (viduity), he does so without proceeding with any real sense of enlightenment. Given the recording process of tape technology - with the obvious problem of loss of information by recording-over (erasure) - the magnetic tape material seems emblematic of this precarious condition. We are, thus, not only seeing the production of something inherently *low fidelity*, but we are also witnessing loss through degradation. In this way, both the tape and the eroding form of the play – where memory and words slide silently past one another to either vacate or partially return a form of meaning (though without any sense of illumination) – enunciate both the failure and exhaustion of language. This is a symptom of lateness in Beckett's work more generally where language moves from the point of communicative conciliation and stutteringly towards cancellation, or what Deleuze might refer to as an "enunciation of a minor." While referring to Proust (but perhaps equally relevant to Beckett), Deleuze writes:

> We can see more clearly the effect of literature on language: as Proust says, it opens up a kind of foreign language within language, which is neither another language nor a rediscovered patois but a becoming-other of language, a 'minorization' of this major language, a delirium that carries it off, a witch's line that escapes the dominant system.[342]

Against this, we see certain understandings of loss in *Krapp's Last Tape* emerging in Beckett's oeuvre that has to do with turning away from 'mastery' that involves completion. We recognize this in the 'fizzling-out' and the ending of the play—where the end(ing) of the play and the final stage direction is the kind of a reconfigured,

[341] Beckett, "Krapp's Last Tape," 7.
[342] Gilles Deleuze, Daniel W Smith, and Michael A Greco, "Literature and Life," *Critical Inquiry* 23, no. 2 (1997): 229.

ghostly, and silent type associated perhaps, with the low-level fidelity of the Tape Recorder. Beckett writes:

> *[Pause.] Krapp's lips move. No sound.*
> Past midnight. Never knew such silence. The earth might be uninhabited.
> …….
> *[Pause.]*
> *Krapp motionless staring before him. The tape runs on in silence.*[343]

As Deleuze sees it, it is this progressive action towards a form of completion - one that denies itself while simultaneously denying any attempt to reconcile itself - that develops a situation in the work which splits it apart creating a range of invisibilities. It is this tendency, Deleuze suggests, that is relevant to *Krapp's Last Tape* and present in Beckett's other late-works (after the *Unnamable*) - of a movement in the direction towards the "exhaustion of the possible."[344]

Moreover, it is the emergence of previously undiscovered possibilities which Deleuze acknowledges as "immanent limits that never cease to move about," from which emerge "hiatuses, holes, or tears"[345] in these late works of Beckett's. This evaluation by Deleuze offers one another reading of the qualities in Beckett's writing—the failure and inability of language to find adequate means to represent both itself and our experience of it. Moreover, Deleuze suggests this might be an image or sound, "that we would never notice" were it not for the fact that they, "expand suddenly to welcome something coming from outside or elsewhere."[346] The implication then is that the performance of words through language, becomes subject to a radical re-evaluation by Beckett, to the extent where progress and speech are subject to continual dismantling by been constantly pushed to a limit condition - exhausting the possibility of words to find adequate representation. It is this that, Deleuze describes, as a "true silence, not a simple tiredness with talking."[347]

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[343] Beckett, "Not I," 12.
[344] Gilles Deleuze, "The Exhausted," trans. Anthony Uhlmann, *SubStance* 3, no. 78 (1995): 5.
[345] Deleuze, 8.
[346] Deleuze, 8.
[347] Deleuze, *Essays Critical and Clinical*, 156.

Belated Inexpressions: Silently Denied Presences

The theme of loss is articulated in *Krapp's Last Tape* in two distinct ways. Paradoxically, it has to do with either installing in the textual and dramatic sequences performative *non-presences* or presenting *presences* to represent *the* present. In the first instance, we have a sense of erasure provided by punctuating and erasing marks of the text that are the "punctuation of dehiscence," as Belacqua calls them in *Dream of Fair to Middling Women*. Thus, the compositions "eaten away with terrible silences" [348] that Beckett's alter-ego Belacqua so admired in Beethoven are also apparent in the text of *Krapp's Last Tape* as well. So, it is these conditions we can interpret as a "literature of the unword [Literatur des Unworts]," as Beckett phrased it in his German letter to Axel Kaun in 1937:

> Is there any reason why the terrible materiality of the word surface should not be capable of being dissolved, like for example the sound surface, torn by enormous pauses, of Beethoven's Seventh Symphony, so that through whole pages we can perceive nothing but a path of sounds suspended in giddy heights, linking unfathomable abysses of silence?[349]

The overall textual form of *Krapp's Last Tape* contains eighty instructions to [. *Pause.]* and includes the performance reducing direction [*he hesitates.*] seven times throughout the body of the text, which signals a movement toward loss and depletion. This sense of shrinkage is apparent in different ways in the play and includes Krapp's diminishing and failing body, the failure of the word to express, and his overall failing memory. We see this quite clearly in Krapp's difficulty to recall early memories and the meaning of words such as 'viduity' and instead, Krapp's memories and actions are ultimately regarded as 'dissonances' - as Beckett describes them. Where these conditions of loss and decline are performatively enacted by the body-double of tape-recorder, they correspond with wider instances in Beckett's works – when he uses moments of textual and existential hesitancy to make the text 'perform' hesitation. It is similar, for example, to the way Hamm nearing an end [*hesitates*.] and manifests the wider anxiety *towards* ending in *Endgame*. We see this quite clearly in his soliloquy:

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[348] Beckett, *Dream of Fair to Middling Women: A Novel*, 139.
[349] Beckett, "German Letter of 1937," 172.

> It will be the end and there I'll be, wondering what can have brought it on and wondering what can have ... (*he hesitates*) ... why it was so long coming. (*Pause*.) There I'll be, in the old shelter, alone against the silence and ... (*he hesitates*.) ... the stillness. If I can hold my peace, and sit quiet, it will be all over with sound, and motion, all over and done with. (*Pause*.)[350]

By calling into question these absences, it suggests paradoxically, an attempt by Beckett to speak of 'presence'. It is something close to this that Alain Robbe-Grillet's critique of *En Attendant Godot (Waiting for Godot)* explores, and his remarks on the implied *presence* attributed to Vladimir and Estragon. Robbe-Grillet suggests this in the removal and absence of conventional dramatic supports of script and plot. Robbe-Grillet's suggests that Beckett's theatrical characters Vladimir and Estragon can be regarded in the Heideggerian notion of *Dasein* (of 'being-there') and consequently, that Vladimir and Estragon are "irremediably present."[351] Understanding this condition in *Krapp's Last Tape*, we see that Beckett seems to have installed a definite sense of loss in the work that faithfully denies the full presencing of Krapp. He does so, by tactically illuminating several presences in absence, such as the younger Krapp at thirty-nine and twenty-nine who are never necessarily 'there', while making sense of an actual present (time) highly uncertain. These unstable temporal phenomena are made apparent both in the sense of the dramatic temporal switching of the structure of the play between chronological sequences and through the fleeting temporal presence of Krapp himself - the most obvious marker of which - being his alienated voice in the tape recordings. It thereby induces an anxious speechless projection that we see elsewhere in the *Unnamable* (1953):

> This voice that speaks, knowing that it lies, indifferent to what it says, too old perhaps and too abased ever to succeed in saying the words that would be it's last, knowing itself useless and its uselessness in vain, not listening to itself but to the silence that it breaks (...) It is not mine, I have none, I have no voice and must speak, with this voice that is not mine, but can only be mine, since there is no one but me, or if there are others, to whom it might belong, they have never come near me. I won't delay just now to make this clear.[352]

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[350] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 45.
[351] Alain Robbe-Grillet, "Samuel Beckett, or Presence on the Stage'," in *Snapshots and Towards a New Novel*, First UK e (London: Calder & Boyars, 1965), 119–26.
[352] Samuel Beckett, *Samuel Beckett Trilogy: Molloy, Malone Dies, The Unnamable* (London, UK: Calder Publications Ltd., 2003), 309.

This temporal aspect can be determined from the beginning in which the dramatic setting is established as an imperfectly presented or anticipated *present* that is described as "[a] late evening in the future,"[353] which undermines all subsequent evaluations that the action contained in the play is, in fact, taking place in present time. The effect of these temporal switches is to present Krapp as a spectral character, suggesting he is both present and at the same time, a silently denied presence in the play - an absence *in* presence. Distinguished this way, it suggests that the temporality of the play is like a highly mobile *un*-present, which in *Proust*, Beckett refers to elsewhere as a temporal process of "decantation."[354] These seemingly random but highly particular temporal shifts from past to the future impact the play to such an extent that they create an enormous grammatical difficulty. It is the same difficult grammatical problem Beckett had incorporated in *Molloy* writing, "[m]y life, my life, now I speak of it as of something over, now as of a joke which still goes on, and it is neither, for at the same time it is over and it goes on, and is there any tense for that? [355] It is thus, a presencing that is perpetually delayed and made suffer an "endless continua" [356] of silence that invoke, as Ruby Cohn sees it, a form of delirium - that she remarks, would place Beckett's Krapp in the tradition of "the Wandering Jew, the Flying Dutchman, the Woman without a Shadow—cursed to endure through time."[357]

This destabilisation of presence reveals another quality of Beckett dramatic stage presences and places them as apparitions of the present. While his stage presences have all the possible markings and effects of *pure presence (présent vivant)* – Beckett's characters are nonetheless limited by their possibility of expression. It is this failure of expression of Beckett's dramatic work, of its determined disavowal and disallowance of anything as expressive as the "occasion" breaking-through, that qualifies it as suffering from an effective belated condition. Indeed, it is this quality of non-expression that Beckett so admired in the work of the painter (and friend) Bram van Velde. As he posits in his exchanges in *Three Dialogues* (1949) with Georges

[353] Beckett, "Krapp's Last Tape," 3.
[354] Beckett, *Three Dialogues*, 1987, 15. This term by Beckett is sometimes connected to the mechanical device of the tape-recorder of *Krapp's Last Tape* where he describes the self subjected to time as 'the seat of a constant process of decantation, decantation from the vessel containing the fluid of future time, sluggish, pale and monochrome, to the vessel containing the fluid of past time, agitated and multicoloured by the phenomena of its hours".
[355] Beckett, *Samuel Beckett Trilogy: Molloy, Malone Dies, The Unnamable*, 36.
[356] Cohn, "At This Momemt in Time," 36.
[357] Cohn, 36.

Duthuit, van Velde's art runs in opposition to other "great artists" who suffer a "common anxiety" to find "expressive possibility" in both their practice and "those of humanity" to express "as much as possible, or as truly as possible, or as finely as possible, to the best of one's ability."[358] It is worth quoting a lengthier exchange between Beckett and his interlocutor Duthuit in order to articulate the connection between this notion of absence and the wider sense of reduction of the word towards minimisation that develops as a repeating motif in Beckett's late-works:

> D. — One moment. Are you suggesting that the painting of van Velde is inexpressive?
>
> B. — (A fortnight later) Yes.
>
> D. — You realize the absurdity of what you advance?
>
> B. — I hope I do.
>
> D. — What you say amount to this: the form of expression known as painting, since for obscure reasons we are delighted to speak of painting, has had to wait for van Velde to be rid of the misapprehension under which it had labored so long and so bravely, namely, that its function was to express, by means of paint.
>
> B. — Others have felt that art is not necessarily expression. But the numerous attempts made to make painting independent of its occasion have only succeeded in enlarging its repertory. I suggest that van Velde is the first whose painting is bereft, rid if you prefer, of occasion in every shape and form, ideal as well as material, and the first whose hands have not been tied by the certitude that expression is an impossible act.[359]

It is this virtue – the ridding of 'occasion' that Beckett finds so appealing in van Velde's work – that ultimately become realised in the hesitations and contradictions of Beckett's own late works as a type of silent inexpression. While to present words in such a fashion becomes for Beckett "so desirable,"[360] Deleuze reminds us that Beckett is highly aware of the specific difficulty of "boring holes (…) in the surface of

[358] Samuel Beckett, "Three Dialogues," in *Disjecta : Miscellaneous Writings and a Dramatic Fragment*, ed. Ruby Cohn (John Calder, 1983), 142–43.
[359] Beckett, *Three Dialogues*, 1987, 120–21.
[360] Beckett, "German Letter of 1937," 173.

language."[361] As Deleuze puts it, words "are so burdened with calculations and significations, with intentions and personal memories, with old habits that cement them," that their surface, "barely broken", now "heals over" and "sticks together," [362] while at the same time they imprison and suffocate us. Deleuze argues that it is Beckett's lack of tolerance for words that allow him to overcome the inferiority of words by either "dispensing with spoken words," or by using them in such a way as to "enumerate, to present, or to become décor."[363] Deleuze sees such processes as facilitating a loosening-up of the word - a process that facilitates words acting in an intra-textual way where words would, simultaneously, "step outside of themselves (…) burst and backfire on themselves to reveal their own outside."[364]

> [*Pause*]
> Here I end this reel. Box —[*Pause*] —three, spool—
> [*Pause*] —five. [*Pause*] Perhaps my best years are gone.
> When there was a chance of happiness. But I wouldn't want them back. Not with the fire in me now. No, I wouldn't want them back.
> [*KRAPP motionless staring before him. The tape runs on in silence*.][365]

In the way that Krapp's final and dwindling words are almost hurried-up to the point of delirium, it is possible to recognise the diminishing of the word itself through the acts of stating, forgetting, and re-stating of words and phrases – while simultaneously dispensing with spoken words. As he sorts through and arranges the final reel as quoted above, "Here I end this real. Box —[*Pause*] —three, spool—[*Pause*] —five', ['*lips move. No sound…motionless staring before him'*]," [366] Krapp incrementally cedes operational agency to the mechanical infidelity of the tape recorder - becoming less and less animate and perceived as an ageing or even dying operator. In the final moments, Krapp is no longer listening to past recordings and this displacement of agency happens in a literal way and we see Krapp assume the editing capacity of the tape recorder—attempting to re-write the record of finding happiness, and twice declares "I wouldn't want them back." [367] Whereas for the most of the play Krapp can

[361] Deleuze, "The Exhausted," 22.
[362] Deleuze, 22.
[363] Deleuze, 22.
[364] Deleuze, 22.
[365] Beckett, "Krapp's Last Tape," 12.
[366] Beckett, 12.
[367] Beckett, 12.

maintain definite boundaries between youth, middle-age, and old-age without becoming suspended, it is in the final sequence of words that the tape recorder expresses a more fundamental characteristic of Beckett's works, the existential hesitancy—*to end*.

It is the mechanical device and the tape that runs on in silence that Beckett optimizes as a very particular 'non-ending' – achieving something like the silent *going-on* that was foremost in the *Unnamable*. It signals the development of a wider style or (*non*) style in Beckett works, where these become contingent on the "unfathomable abysses of silence."[368] It is this 'non-style' in Beckett, that acts analogously to those torn sound surfaces of late-Beethoven - characterised by Adorno: "[t]he cesuras, the sudden discontinuities that more than anything else characterise the very late Beethoven, are those moments of breaking away; the work is silent at the instant when it is left behind, and turns its emptiness outwards."[369]

These are the characterisations that become a prophesying voice to the rupturing of the surface of the word in Beckett's own late poems *Comment dire*/*What is the Word* (1989), and the non-harmonious discontinuity apparent in *Stirrings Still/Soubresauts* (1986–89). If these works look forward and anticipate these last works of Beckett, they do so recalling Belacqua's attempts to annunciate the desired experience of his reader, which like late-Beethoven, would be, "between the phrases, in the silence, communicated by the intervals."[370] They might also be regarded as being suspended in the way Beckett writes of Joyce's *Work in Progress*: "[h]ell is the static lifelessness of unrelieved viciousness," while Paradise is "the static lifelessness of unrelieved immaculation," and Purgatory, "a flood of movement and vitality released by the conjunction of these two elements." In the process, and according to Beckett, it recognises the "vicious circle of humanity is being achieved," in a "continuous purgatorial process".[371] It is in this sense that Beckett's work proceeds in a state of hesitant suspension - faltering, failing, and continuing to 'go-on' only through anxious hesitation. It is this hesitant suspension, to end *absolutely* and begin with *absolute* certainty - that configures the wider sense of unease permeating Beckett's plays and novels. It has to do with timeliness or more to the point and antithetically, bad timing

[368] Beckett, "German Letter of 1937," 172.
[369] Adorno, *Essays on Music*, 2002, 567.
[370] Beckett, *Dream of Fair to Middling Women: A Novel*, 137–38.
[371] Beckett, "Dante ... Bruno .. Vico . Joyce," 33.

and belatedness. It suggests the resultant words, which are either confused or riven with a stuttering stream of hesitant pausations and silent absences, not only signal the distinct ambiguity with which the late-modern writer faces with regard to language but register the effect of Beckett's diminution of mastery and of textual materiality. It turns out then that we are witnessing something like the formation of writing - though as silent aftermath state.

VOLUME [II]

Figure 21 Auguste Rodin, *The Cry (1886).* Photographic image of 1964 (recast) Bronze Sculpture (26.67 x 31.75 x 20.32 cm). Available in Public Domain, Los Angeles County Museum Art Collections.

POST-CATASTROPHE SILENCES

Ghostly … [&] … Angelic Figures

It will be I? It will be the silence, where I am? I don't know, I'll never know: in the silence you don't know. You must go on. I can't go on. I'll go on.

Samuel Beckett, *The Unnamable*.

'And flights of angels sing thee to thy rest'

(Shakespeare, *Hamlet*, 5.2.302-3)

Introduction

Lateness, as a theme, is related to silence. Such is the lesson that has been drawn from Theodor W. Adorno's assertion, made in the aftermath of World War II, that "[to] write poetry after Auschwitz is barbaric. Moreover, this corrodes even the knowledge of why it has become impossible to write poetry today."[372] While Adorno's claim positions the Holocaust as a catastrophic historical and political moment, it has also been misinterpreted as favouring a form of silence as the only means to adequately represent the horror of the Holocaust. However, to take this as a declaration of the end of literary or cultural production is to belie the complexity and nuance of Adorno's position. Instead, Adorno does not deny the possibility of representation itself - but advocates a form of production that is particularised by its barbaric character. In Adorno's essay "Commitment" (1962), this idea is advanced in the context of his ongoing attempts to theorise the cultural values of a society that generated the Holocaust. It is clear here that Adorno is not only speaking about poetry:

> I have no wish to soften the saying that to write lyric poetry after Auschwitz is barbaric (…) But (…) suffering (…) also demands a continued existence of the very art it forbids; hardly elsewhere does suffering still find its own voice (…) The most significant artists of the period have followed this course.[373]

The question then is less to do with art's reduction to silence than with the imperative for it to reflect upon and problematise its practices concerning the conditions within which it must suffer and endure. This Volume thus questions how this imperative is evident in the works of Beckett and Hejduk, both of whom pointedly characterised their practice as 'late' - operating within an almost exhausted field. It sets out to examine the way their oeuvres develop – both in theme and form – while simultaneously acknowledging the silence and anxiety that surrounds artistic production in the shadow of Auschwitz and the Second World War. It considers Beckett's conception of this epochal phase, beginning with *The Capital of the Ruins* - as humanity in ruins, and Hejduk's late pursuit of an architecture of pessimism. It involves an examination and interpretation of the angelic figures, spectral forms, and after-life imagery that is depicted in both Hejduk and Beckett's works - arguing that

[372] Theodor W. Adorno, "Cultural Criticism and Society," in *Prisms*, trans. Samuel and Shierry Weber (Cambridge, Massachusetts: MIT Press, 1981), 34.
[373] Theodor W. Adorno, Notes to Literature (New York: Columbia University Press, 1992), 88.

these can be regarded as emblems of epochal lateness. It claims that their works can be interpreted within broader literary and cultural framings including Walter Benjamin's *Theses on the Philosophy of History* (1939) and the associated figure of the *Angelus Novus*, and Adorno's writings on post-Holocaust conditions. For Adorno, Beckett's Endgame (1958) exemplifies post-Holocaust writing where its form and linguistic construction is such that "positive metaphysical meaning is no longer possible in such a substantive way."[374] In reading the work through Adorno's essay *Trying to Understand Endgame* (1958), it claims, however, rather than rendering the reality of these things entirely, it is the specific antagonistic tendencies of the play and the adjacency of Beckett's work *to* silence that offers a powerful symptomology of recent history that negotiates culture's 'after-Auschwitz' aporia.

It traces the theme of silence in Beckett's work from his early novel *Dream of Fair to Middling Women* (1932), in which the protagonist and Beckett's alter-ego Belacqua Shuah meditates on the book he would like to write. This theme of silence is equally apparent in the overall form of the play *Krapp's Last Tape* (1958), and in *Endgame*, which premiered the year before where silence signals the failure to find adequate representation with words expressing a doubtful and prolonged ending. Already, *The Capital of the Ruins* (1946) – with its references to ruination anticipates the dread-filled settings of his writings yet to come and portrays a vision of life after the Second World War. It refers to Beckett's works *Ghost Trio* (1975), *A Piece of Monologue* (1979), *Ill Seen Ill Said* (1982) - where different understandings of this ghostly vision are played out. However, the central literary work focussed on in this Volume is *Endgame* (1958) where we see an 'acting-out' of this post-catastrophic condition. The absurdity of the characters – with their lameness, blindness, and unappetising bodily functions – is presented not only as a sign of biological lateness (agedness) but also as the refraction of wider socio-historic devastations. In *Endgame*, it claims that the characters suffer a form of pathological mourning – evident in the diminished existence and melancholic sub-text that configure the play. It is in this sense that the characters are doubly positioned as angels and ghosts: angels, because of their communicative agency of foretelling and forewarning; and ghosts, because they are traces of past presences whose half-life is itself an intimation of historical guilt.

[374] Adorno, "Trying to Understand Endgame," 1982, 130.

From an understanding of these antagonistic tendencies in Beckett's work, the section on Hejduk begins by considering situations in his work that are directly analogous. As we see in his Berlin project, it forms a critique on a cultural period still suffering from the deep horror of Auschwitz and World War II, and in relation to *Victims* – regards it as a type of melancholic commentary on an age of crisis. Concerning his revival of an archetypal/primitive typology in the form of his *Masque* projects, it claims the increasing appearance of angels in Hejduk's work from the early-1980s signal this crisis and regarded as a central proponent in his project of pessimism. For Hejduk, these quasi-religious figures measure both beauty and existential suffering, and the figure of the Angel represents both the divine message and an essential terror. Insofar as they form oblique correspondences with broader socio-historic conditions, it observes that, in Hejduk's telling, an era that crucifies angels is a 'late' one, coming as it does after the atrocities of the mid-twentieth century and, in it, architecture's inadequacies lie exposed. Like Benjamin's *Angel of History* (*Engel der Geschichte*), who observes with horror the wreckage before it - Hejduk's angelic figures seem to share the desire of Benjamin's angel to bear witness to a catastrophic history.

From *The Lancaster/Hanover Masque* (1980-1982) to the *Berlin Masque* (1981), *Victims* (1986) and *Bovisa* (1987), it considers his works through the lens of failure and loss of the originary *angelic* errand to settle and colonise America. However, in turning his gaze towards Europe at the same time as completing *The Lancaster/Hanover Masque,* Hejduk's adoption of the word 'Masque' is seen as central to this, but so too is his increasing depiction of angelic figures and angelic exchanges between the subjects/objects in *Berlin Night*, which, I suggest, constitute a type of angelic system. Like the carnivalistic creatures (carnival: literally, flesh and 'set-aside') in Wim Wender's *Wings of Desire (1987)*, Hejduk's constructions, which wander across the site as spectral things, do not so much take up a position upon the site as haunt it. I suggest that these angels, who lose their message of hope in the face of his epochal pessimism - might be better determined as ghosts. *Victims*, I argue, can be regarded in these ways: a terrifying wake-image to the victims of the Holocaust.

Beckett's Immanent Silences

> It will be I? It will be the silence, where I am? I don't know, I'll never know: in the silence you don't know. You must go on. I can't go on. I'll go on.
>
> (Samuel Beckett, The Unnamable)

The theme of silence in Beckett's oeuvre can be traced to his early novel *Dream of Fair to Middling Women* (1929), where the protagonist, and Beckett's alter-ego Belacqua Shuah, meditates on the book he would like to write. This he compares to the compositions of Beethoven that have "punctuation of dehiscence, flottements, the coherence gone into pieces, the continuity bitched to hell (…) the notes fly about, a blizzard of electrons; and then vespertine compositions eaten away with terrible silences."[375] As we have seen, it is reprogrammed as an aesthetic of silence, a "literature of the unword [Literatur des Unworts]," that aspires for language to be discredited by boring holes in it, for it to be, "eaten away with big black pauses,"[376] as Beckett had phrased it in his German letter to Axel Kaun (1937). Silence is apparent in the overall form of *Krapp's Last Tape* (1958), which contains eighty instructions to [*Pause*.] in the text and often includes the depleting performative direction [*hesitates*]. Here we see Krapp's failed attempts to properly keep time - or adequately order the alternating time recordings of his ledgers move toward completion without resolution - constitute a continually disrupted 'presencing' and suffering, as Ruby Cohn puts it, an "endless continua"[377] of silence. Moreover, silence signals the failure of the word – evoked in Clov's self-repudiating declaration in *Endgame* (1958), where words express a doubtful and prolonged unending: "Finished, it's finished, nearly finished, it must be nearly finished."[378]

Already, *The Capital of the Ruins* (1946) – a piece of reportage written by Beckett for Radio Éireann following his work with the Irish Red Cross that went unbroadcast at the time [379] – anticipates, with its references to ruination, the dread-filled settings of his writings yet to come:

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[375] Beckett, *Dream of Fair to Middling Women: A Novel*, 138–39.
[376] Beckett, "German Letter of 1937," 53.
[377] Cohn, "At This Momemt in Time," 36.
[378] Samuel. Beckett, Endgame, and Act Without Words - A Mime. (London: Faber & Faber, 1958), 12.
[379] The reasons posited for the fact that it was not broadcasted at the time, are alternately; that the piece contains various critiques directed at the prospective listeners and towards attitudes in Ireland more broadly and, that it might have been seen as directly opposing Irish State

> Some of those who were in Saint-Lò will come home realizing that they got at least as good as they gave, that they got indeed what they could hardly give, a vision and a sense of a time-honoured conception of humanity in ruins, and perhaps even an inkling of the terms in which our condition is to be thought again. These will have been in France.[380]

Several well-developed arguments consider the landscape of *Endgame* as an attempt by Beckett to reconceptualise his own traumatic experiences during World War II into narrative/theatre form. James Knowlson understands these experiences contribute to a recognisable 'turning-point' in Beckett's oeuvre to the extent that they penetrate his literary and theatrical landscapes while conditioning the visualisation of the physically desolate landscapes in *Endgame*, *Waiting for Godot*, *Happy Days*, and *Acts Without Words*. Of the impact on Beckett of these wartime experiences in France, Knowlson comments:

> It is difficult to imagine him writing the stories, novels and plays that he produced in the creative maelstrom of the immediate postwar period without the experiences of those five years. It was one thing to appreciate fear, danger, anxiety, and deprivation intellectually. It was quite another to live them himself, as he had done at the time he was stabbed or when he was in hiding or on the run. Metaphysical angst, he had learned, could be profoundly disquieting and depressing. But it was seldom life-threatening, except for those few individuals who could not live with their awareness of the void and committed suicide. Many of these features of Beckett's later prose and plays arise directly from his experiences of radical uncertainty, disorientation, exile, hunger and need. [381]

While this suggests Beckett's experiences during the war in Saint-Lô impacted his postwar work, it can also be distinguished as 'late' in the sense that it is preoccupied with the seemingly inescapable prospect of life-ending and a ghostly vision of survival that remains after the Second World War. We see such ghostly conditions in the wording of several of his later works, titling one television play *Ghost Trio* (1975), and

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neutrality during the Second World War. See more on this in William Davies essay, "A Text Become Provisional: Revisiting 'The Capital of the Ruins,'" *Journal of Beckett Studies* 26, no. 2 (2017): 169–187.

[380] Samuel Beckett, "The Capital of the Ruins," in *Samuel Beckett : The Complete Short Prose 1929-1989*, Gontarski, (New York: Grove Press, 1995), 278.

[381] James. Knowlson, Damned to Fame: The Life of Samuel Beckett (New York, London: Simon & Schuster by arrangement with Bloomsbury Publishing, 1996), 351.

in *A Piece of Monologue* (1979), we see the Speaker sums up his life as "[t]hirty thousand nights of ghosts beyond. Beyond that black beyond. Ghost light. Ghost nights. Ghost rooms. Ghost graves. Ghost . . . he all but said ghost loved ones."[382] Elsewhere, in the short text *Sounds* (1973), the protagonist concludes by sitting at a table in silence and darkness listening for "no such thing no more than ghosts make (...) no such thing as a sound."[383] In *Ill Seen Ill Said* (1982), we see the architectural environment and the furnishings such as "a pallet and a ghostly chair"[384] exhibit an intermediate temporality and ghostly quality, which register momentary traces:

> Next to emerge from the shadows an inner wall. Only slowly to dissolve in favour of a single space. East the bed. Wet the chair. A place divided by her use of it alone. How more desirable in every way an interior of a piece. The eye breathes again but not for long. For slowly it emerges again. Rises from the floor and slowly up to lose itself in the gloom. The semigloom. It is evening. The buttonhook glimmers in the last rays. The pallet scarce to be seen.[385]

In *Ill Seen Ill Said* – while it is suggested "[t]o the imaginary stranger the dwelling appears deserted,"[386] the cabin and landscape are in fact inhabited - occupied by the spectral figure of a woman who routinely inscribes a series of gestures leaving and returning to a cabin at the edge of an "inexistent centre of a formless place."[387] Like Derrida's conjuration of the return of the ghost in Shakespeare's *Hamlet*[388]– the ghost as revenant – the spectral figure of the woman is presented as an "[a]bsence supreme good and yet. Illumination then go again and on return no more trace."[389] Beckett presents her in such a way that her repetitive actions of coming-in and returning seem to heighten her fleeting ghostly quality. [390] Situated between presence and absence,

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[382] Samuel Beckett, *The Complete Dramatic Works* (London: Faber and Faber, 1986), 429.
[383] Samuel Beckett, "Sounds," in *Samuel Beckett: The Complete Short Prose, 1929-1989*, ed. S. E. Gontarski (New York: Grove Press, 1995), 268.
[384] Samuel Beckett, Ill Seen Ill Said (London: John Calder, 1997), 15.
[385] Beckett, 21–22.
[386] Beckett, 12.
[387] Beckett, 8.
[388] Jacques Derrida, Specters of Marx (New York, London, 1994).
[389] Beckett, *Ill Seen Ill Said*, 58.
[390] Understood against a text that had impacted Beckett's writings, the highly ambiguous presence of the woman here develops an affinity with Dante's depiction of Virgil in the *Commedia*. In the opening of the *Inferno*, for example, Dante uses the term 'shade' to establish whether Virgil might be a "shade or a living soul (…) he looks as though he is alive, and yet somehow not". See: Robert Hollander, "Introduction," in *Dante Alighieri: The Inferno*, ed. Robert Hollander, trans. Robert Hollander and Jean Hollander (New York, US: Anchor Books, 2002), 18–19.

her sense of fleeting materiality is one that "[t]here was a time when she did not appear in the zone of stones" [391] but incrementally, "as hope expires of her ever reappearing she reappears (…) First darkly. Then more and more plain. Till in detail she could be seen crossing the threshold both ways and closing the door behind her."[392]

We see other phantasmal depictions at the beginning of Beckett's *Trilogy*, with Molloy situated between the liminal interval of death and an after-life; declare that, "what I'd like now is to speak of the things that are left, say my goodbyes, finish dying."[393] Here, we find Molloy occupying a narrow and intermediate time field, a liminal space-time just before death yet holding on to the present. In this condition, Molloy must address the problem that, as he gets closer to a final ending of time and death, the possibility of ending withdraws and become ever more distant. This is described by Molloy as his "life without end," and forms an existence for him that borders on the "interminable."[394] We see how, limited by language, Molloy lies immobile in his mother's room declaring that: "My life, my life, now I speak of it as something over, now as of a joke which still goes on, and it is neither, for at the same time it is over and it goes on, and is there any tense for that."[395] Philip Solomon interprets this condition, arguing that Molloy attempts to achieve "simultaneity of past and present when he described the void of consciousness as 'world at an end,' whose termination was occasioned by its beginning and vice versa."[396] This leads to an emergence of an altogether different temporal condition, whereby "if birth coincides with death and death with birth, then the time interval between them is abolished and one 'lives' outside of time."[397] Solomon describes this aspect of Beckett's work, which involves the insufficiency of language in expressing timelessness or spacelessness, as a type of *timeliness* that "Molloy wishes to attain as eternity, but an eternity that is more than simple duration without end."[398]

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[391] Beckett, *Ill Seen Ill Said*, 13.
[392] Beckett, 24, 13.
[393] Molloy, ed. Shane Weller (London: Faber & Faber, 2009), 15.
[394] 16, 18.
[395] 36.
[396] Solomon, *The Life after Birth: Imagery in Samuel Beckett's Trilogy*, 68.
[397] 68.
[398] Solomon, 68.

A Late (Corpsed) Landscape

In *Endgame*, with its permanent state of failure and alienation and of existence almost at an end**,** these late conditions are most powerfully configured. As the title suggests, *Endgame* portrays a world in decline. The opening scenes suggest an 'acting-out' following an unnamed or unspeakable catastrophic event – a post-traumatic neurosis in which the cataclysmic event has failed to be adequately symbolised and has thus led to the symptomology of prolonged and sustained repetition:

> HAMM: Have you not had enough?
> CLOV: Yes! (Pause). Of what?
> HAMM: Of this... this... thing.
> CLOV: I always had. (Pause). Not you?
> HAMM: (gloomily). Then there's no reason for it to change.[399]

To Hamm's persistent need to determine the time of day, with a stuttering hesitancy, Clov replies that it's "Zero." Requiring the assistance of a stepladder and telescope to address what is in the landscape beyond their enclosed shelter, Clov reports to his blind master Hamm that it's "Zero (…) its death"[400]

> CLOV: (He gets up on ladder, turns the telescope on the without.) Let's see. (He looks, moving the telescope.) Zero... (he looks) ... zero... (he looks) ... and zero.
> HAMM: Nothing stirs. All is –
> CLOV: Zer –
> HAMM: (violently). Wait till you're spoken to. (Normal voice.) All is ... all is ... all is what? (Violently.) All is what?
> CLOV: What all is? In a word. Is that what you want to know? Just a moment. (He turns the telescope on the without, looks, lowers the telescope, turns toward Hamm.) Corpsed. (Pause.) Well? Content?
> HAMM: Look at the Sea
> CLOV: It's the same[401]

[399] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 13.
[400] Beckett, 15.
[401] Beckett, 25.

The theatrical set of *Endgame* comprises a bare internal room with walls washed in grey light and two small windows set high on the rear wall. Though the curtains are often drawn, the presence of windows establishes the possibility of looking toward the ocean and a landscape outside. From what we can discern, to the front and right of the set is a door between the bare room and the kitchen through which the servant Clov moves, close to which is a picture that hangs on the wall.

Figure 22 Samuel Beckett, *Endgame*. Photograph of stage production (2016), Citizen's Theatre, Glasgow. © Tim Morozzo Photography.

Given the unconventional hanging strategy where the picture faces the wall rather than the viewer, it is not immediately clear who or what the subject of this painting might be. In the centre of the room is an armchair on castors, which is for the blind, imperious, and tyrannical lord Hamm. In the front-left, are two ashbins covered with an old sheet that are touching one another and contain Nell and Nagg – a legless couple and Hamm's parents. However, the same grey-lit walls harbour a prophetic and deathly portent, the proverbial 'writing on the wall'. Recalling Belshazzar's warning, Beckett's character Hamm is quick to remark upon and ridicule Clov's habit of gazing at the kitchen wall by demanding:

HAMM: The wall! And what do you see on your wall? Mene, mene? Naked bodies?
CLOV: I see my light dying.
HAMM: Your light dying! Listen to that! Well, it can just die as well here, *your* light. Take a look at me and then come back and tell me what you think of your light.[402]

From the beginning of the play, Hamm's physique and demeanour depict a character of old age. Beckett presents him as being "[i]n a dressing-gown, a stiff toque on his head, a large blood-stained handkerchief over his face, a whistle hanging from his neck, a rug over his knees, thick socks on his feet, Hamm seems to be asleep."[403] Throughout the play, such character descriptions enunciate Hamm's agedness. Typically, they refer to and implicate his ocular condition – his 'seeing blindness' that is articulated by his reliance on glasses and other instruments of vision, spectacles and *speculae*, to deflect the dead, 'corpsed' and the ashen world beyond the greyness of the interior shelter in which he finds himself. There are instances in which the audience encounters the peculiar physiology of Hamm's eyes, which remain obscured behind black-lensed glasses:

HAMM: Did you ever see my eyes?
CLOV: No.
HAMM: Did you never have the curiosity, while I was sleeping, to take off my glasses and look at my eyes?
CLOV: Pulling back the lids? (Pause.) No.
HAMM: One of these days I'll show them to you. (Pause.) It seems they've gone all white.[404]

While Hamm's blindness might be moot – he sees his eyes' whiteness after all – we are led to wonder about its cause. Is it the result of a genetic defect, some occlusion of the retinal vessel as a result like the other assorted ailments he suffers from advanced age? Alternatively, might it be the outcome of some past event that has permanently corrupted the retina, such as the flash of a weapon whose intensity Hamm's prophylactic glasses were applied too late to protect him from - but remain as a memory of?

[402] Beckett, 17.
[403] Beckett, 12.
[404] Beckett, 13.

> He remains a moment motionless, then goes out. He comes back immediately, goes to window right, takes up the ladder and carries it out. Pause. Hamm stirs. He yawns under the handkerchief. He removes the handkerchief from his face. Very red face. Glasses with black lenses.[405]

These acts of seeing, as well their opposite—of being blinded or partially sighted—are instances of fundamental dramatic techniques used in the play. They elaborate the diminished existence of the characters in their room and are used to heighten the sense of carceral interiority. It is the bareness and grey light and the grey nothingness of the world beyond the room that suggests that Hamm, Clov, Nell and Nagg may well be survivors of some terrible event. It appears an end of days and a world in which things no longer grow:

> HAMM: Did your seeds come up?
> CLOV: No.
> HAMM: Did you scratch round them to see if they had sprouted?
> CLOV: They haven't sprouted.
> HAMM: Perhaps it's still too early.
> CLOV: If they were going to sprout they would have sprouted. (*Violently*.) They'll never sprout! (Pause. Nagg takes biscuit in his hand.)[406]

Endgame: Beginning to mean *something*?

> HAMM: We're not beginning to . . . to . . . mean something?
> CLOV: Mean something! You and I, mean something! (*Brief Laugh*.) Ah that's a good one![407]

Although these images portray an ending held in abeyance, they also present a condition of melancholic waiting that is persistent within Beckett's wider oeuvre. It is signalled at the beginning of the play with Hamm's attempts to reconcile his existence and his eventual ending, declaring "[e]nough, it's time it ended, in the shelter, too. (*Pause*.) And yet I hesitate, I hesitate to... to end. Yes, there it is, it's time it ended and yet I hesitate to - (*He yawns*.) - to end."[408] Moreover, in the following passage, while

[405] Beckett, 12.
[406] Beckett, 17.
[407] Beckett, 27.
[408] Beckett, 12.

recognising himself as only barely maintained in a state of liminal suspension in the expression “neither gone nor dead,” Hamm tries to reconcile his feelings of grief with this desire to end:

> HAMM: The end is in the beginning and yet you go on.
> (*Pause.)*
> Perhaps I could go on with my story, end it and begin another.
> (*Pause.)*
> (…)
> (*he hesitates*)
> ...why it was so long coming.
> (*Pause.)*
> There I'll be, in the old shelter, alone against the silence and...
> (*he hesitates*)
> ...the stillness. If I can hold my peace, and sit quiet, it will be all over with sound, and motion, all over and done with.
> (*Pause.)*
> […….]
> (*he hesitates*)
> ...that old Greek, and all life long you wait for that to mount up to a life.
> (*Pause. He opens his mouth to continue, renounces.)*
> Ah let's get it over!
> (*He whistles. Enter Clov with alarm-clock. He halts beside the chair*.)
> What? Neither gone nor dead?
> CLOV: In spirit only.
> HAMM: Which?
> CLOV: Both.
> HAMM: Gone from me you’d be dead.
> CLOV: And *vice versa*.[409]

The failing relationship of Hamm and Clov is one characterised by its continuous waiting *to* end. Beckett described this situation in a letter to Alan Schneider (borrowing Ovid’s Latin phrase) as “nec tecum nec sinete,”[410] or *double bind*, where the possibility of the ending the relationship only offers, instead, a way of maintaining their absurd exchanges. Thus, the interplay of Hamm and Clov can be considered both a comic

[409] Beckett, 45.
[410] Samuel Beckett, *Disjecta : Miscellaneous Writings and a Dramatic Fragment*, ed. Ruby. Cohn (London, UK: John Calder, 1983), 108. Alan Schneidner Letter, December 29, 1957.

spectacle and a form of melancholic stratagem that is a form of possession enacted through the continuous prospect of a loss. As Giorgio Agamben describes such a condition, it is a form of melancholia that, "offers the paradox of an intention to mourn that precedes and anticipates the loss of the object."[411] It is implied in the repeated pronouncements of Clov to leave - only to be held back, in this one instance - by the promise of maintaining a continued exchange of absurdist dialogue:

> CLOV: I'll leave you
> HAMM: No!
> CLOV: What is there to keep me here?
> HAMM: The dialogue. (*Pause.)* I've got on with my story. (*Pause*.) I've got on with it well. (*Pause. Irritably*.) Ask me where I've got to.[412]

This process of maintaining such compulsive repetition is referred to in psychoanalysis as 'acting-out' and in Freud's *Project for a Scientific Psychology* (1895), we find the case study of Emma Eckstein. In his discussion of it, Freud puts forward the idea that a "memory is repressed which has only become a trauma by deferred action [nachträglich]."[413] It refers to a delay in which the traumatic event does not fully register in consciousness, but instead, returns in the form of nightmares or continuous repetitive actions. According to various interpretations of term *Nachträglichkeit* - the neologism coined by Freud for the condition – it includes the temporal descriptions of 'afterwardsness,' 'latency' and 'belatedness.'[414] Against this premise of loss - the "loss of the object" as Freud terms it - this repetitive, compulsive, acting-out is also discerned in advance of typical mourning and gives rise to a pathological form of melancholy that he described when stating:

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411 Giorgio Agamben, *Stanzas : Word and Phantasm in Western Culture* (University of Minnesota Press, 1993), 20.
412 Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 39.
413 Sigmund Freud, "On the Psychical Mechanism of Hysterical Phenomena: Preliminary Communication," in *Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. and trans. James Strachey, vol. II (London, UK: The Hogarth Press and The Institute of Psycho-Analysis, 1895), 356.
414 See these various interpretations to the translations and meanings of Freud's term *Nachträglichkeit* in, Friedrich-Wilhelm Eickhoff, "On Nachträglichkeit: The Modernity of an Old Concept," *The International Journal of Psychoanalysis* 87, no. 6 (2006): 1453–69, https://doi.org/10.1516/EKAH-8UH6-85C4-GM22.

> The correlation of melancholia and mourning seems justified by the general picture of the two conditions. Moreover, the exciting causes due to environmental influences are, so far as we can discern them at all, the same for both conditions. Mourning is regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one's country, liberty, an ideal, and so on. In some people, the same influences produce melancholia instead of mourning and we consequently suspect them of a pathological disposition.[415]

In Freud's reading of it, melancholia involves the subject's deliberate prolongation of attachment to the lost object and their narcissistic identification with it. Freud issues a clear countercharge to this – warning that the identification of loss may not always be so clear and, that problematically, the loss of a 'loved object' may also be of an 'idealised' kind. As he puts it:

> In one set of cases, it is evident that melancholia too may be the reaction to the loss of a loved object. Where the exciting causes are different one can recognize that there is a loss of a more ideal kind. The object has not perhaps actually died, but has been lost as an object of love (…) In yet other cases, one feels justified in maintaining the belief that a loss of this kind has occurred, but one cannot see clearly what it is that has been lost, and it is all the more reasonable to suppose that the patient cannot consciously perceive what he has lost either.[416]

In *Endgame,* there is a distinct sense of this form of pathological mourning – a type of melancholia that permeates the dramatic sequences and the diminished existence of the characters. All that remains is a grey "corpsed"[417] emptiness in which nothing remains. All is "Zero"[418] and the list of things that have lost their existence is designated by the repeated declaration that "There's no more." Thus, there are; "no more bicycle wheels (…) There's no more pap (…) There's no more nature. (…) There'll be no more speech (…) There are no more sugar plums! (…) There's no more tide (…) there are no more navigators (…) There are no more rugs (…) There's no more pain-killers (…) There are no more coffins (…) Turkish Delight, for example,

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[415] Sigmund Freud, "Mourning and Melancholia," in *The Standard Edition of the Complete Works of Sigmund Freud*, ed. and trans. James Strachey, vol. XIV (London, UK: The Hogarth Press and The Institute of Psycho-Analysis, 1922), 243.
[416] Freud, 245.
[417] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 25.
[418] Beckett, 25.

which no longer exists."[419] There are other losses indicated throughout the play – such as Nagg who has lost his tooth, and as indicated in the following sequence moments before his death - attempts to communicate with Nell, who has lost her legs, her sight, and her hearing:

> NAGG: Our hearing hasn't failed.
> NELL: Our what?
> NAGG: Our hearing.[420]

From their respective positions in their dustbins, Nagg and Nell's continual attempts to kiss are denied. This physical impotence finds a correspondence in Clov's loss of feelings and love for Hamm:

> HAMM: You don't love me.
> CLOV: No.
> HAMM: You loved me once.
> CLOV: Once![421]

The more portentous form of loss is that something more meaningful has been lost - although is never adequately expressed. There is the removal of God the "arch-creator."[422] "The bastard! He doesn't exist!" declares Hamm, and separately, he renounces the idea of procreation - referring to his father as both an "[a]ccursed progenitor!" and "[a]ccursed fornicator!"[423] More malevolent is Hamm's loss of all compassion and the possibility of human life ever finding a way of maintaining itself or even continuing. Instead, *all* life in Hamm's (blind) eyes must be extinguished; thus, his chilling instruction to have his parents sealed in their dustbins, which he terms in the most rudimentary way as "bottled":

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[419] Beckett, 15-16,35,38-39, 41, 43–44, 46, 49.
[420] Beckett, 18.
[421] Beckett, 14.
[422] As Mary Bryden rightly points out, there is a strong sense of irony in Hamm's "bastard" affront, insofar it indicates a simultaneous absence and presence. As she comments, "It implies a being to whom the term 'bastard' can be applied." See more on Beckett's negative awareness of the deity in, Mary Bryden, "The Sacrificial Victim of Beckett's Endgame," *Journal of Literature & Theology* 4, no. 2 (1990): 219.
[423] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 38,15,16.

CLOV: (*returning to his place beside the chair*). She has no pulse.
HAMM: What was she drivelling about?
CLOV: She told me to go away, into the desert.
HAMM: Damn busybody! Is that all?
CLOV: No.
HAMM: What else?
CLOV: I didn't understand.
HAMM: Have you bottled her?
CLOV: Yes.
HAMM: Are they both bottled?
CLOV: Yes.
HAMM: Screw down the lids. (*Clov goes towards door*.) Time enough. (*Clov halts.)* My anger subsides, I'd like to pee.
CLOV: (*with alacrity*). I'll go get the catheter.[424]

Hamm regards the possibility that life might continue or new life emerging as terrifying prospects. Thus, there is a terror associated with the appearance of a flea, a rat, and a young boy and with it - all these figures face the prospect of eradication. Moreover, Clov's sighting of the young boy near the end of the play raises the threat of a "potential procreator" and Hamm is agitated by the prospect there might be no end:

CLOV: (*dismayed*). Looks like a small boy!
HAMM: (*sarcastic*). A small... boy!
CLOV: I'll go and see. (*He gets down, drops the telescope, goes towards door, turns*.) I'll take the gaff. (*He looks for the gaff, sees it, picks it up, hastens towards door*.)
HAMM: No! (*Clov halts*.)
CLOV: No? A potential procreator?
HAMM: If he exists he'll die there or he'll come here. And if he doesn't... (*Pause*.)[425]

A Melancholic Topos

Hamm is a character that displays much of the symptomology of 'classic' melancholic disposition. We can read these tendencies in several instances against Freud's assessment of the melancholic – especially where these refer to an existing in a heightened state of self-criticism and perceived lack of autonomy. We can discern

[424] Beckett, 22.
[425] Beckett, 49–50.

such symptoms in Hamm's through his relationship with Clov (characterised by its overt inter-reliance) and also includes his tendency to overestimate his suffering (which he believes to be unparalleled) and in the more general sense - we see Hamm's continued loss of interest in the world as further hardships faced of the melancholic temperament. In an almost humorous way (given the extreme lethargy in announcing them), these conditions of suffering and misery are summarised by Hamm at the beginning of the play:

> HAMM: Can there be misery - (*he yawns*) - loftier than mine? No doubt. Formerly. But now? (*Pause*.) My father? (*Pause.)* My mother? (*Pause.)* My... dog? (*Pause.)* Oh I am willing to believe they suffer as much as such creatures can suffer. But does that mean their sufferings equal mine? No doubt. (*Pause*.) No, all is a - (*he yawns*) - bsolute, (*proudly*) the bigger a man is the fuller he is. (*Pause. Gloomily*.) And the emptier. (*He sniffs*.) [426]

Reading these symptoms through Freud, we see how some of the most disturbing aspects of these pronouncements resonate with the melancholiac's "inhibition of all activity and a lowering of the self-regarding feelings to the degree that finds utterance in self-reproaches and self-reviling's (…) culminate in a delusional expectation of punishment."[427] In his 1917 essay "Mourning and Melancholy" and while attempting to elaborate their antithetical features, Freud recognises two distinctive responses to loss – those of mourning [*Trauer*] and melancholia [*Melancholie*]. In his reading of it, the mourner and the melancholic both begin from a point where there is an initial denial of their loss. However, the subject in mourning reacts in a non-pathological way corresponds to what Freud describes as a call of reality – and thus lets-go of the lost object. This is different from what he discerns as the pathological reaction to loss that is associated with the melancholic. In melancholy, the lost object continues to exist as part of a dejected subject who is incapable of separating their subjectivity and the existence of the lost object within it. For Freud, this marked the distinction between mourning and melancholia, and for him, suggested that in melancholy, the object loss is "withdrawn from consciousness, in contradiction to mourning, in which there is nothing about the loss that is unconscious."[428] In the melancholic subject, for whom the loss now becomes unconscious and develops as a pathological form of mourning,

[426] Beckett, 2–3.
[427] Freud, "Mourning and Melancholia," 244.
[428] Freud, 245.

there is paradoxically, however, a corresponding sharpening of mental acuity in the individual that becomes expressed in the form of heightened self-consciousness. Given the level of heightened self-awareness of these individuals (which we might otherwise understand as a form of enlightenment), Freud is left to wonder why "a man has to be ill before he can be accessible to truth of this kind."[429] Elaborating on this, and with Shakespeare's Hamlet in mind, he adds, "there can be no doubt that if anyone holds and expresses to others an opinion of himself such as this (an opinion which Hamlet held both of himself and of everyone else), he is ill."[430]

Sharing this particular correspondence with Hamlet—Shakespeare's Prince of Denmark and Freud's melancholic character *par excellence*—Hamm's melancholic disposition is a type of melancholic topos that defines the dramatic scenes in *Endgame*. If the title of the Play acts as a synecdoche, as in the case of the ending in chess,[431] it also underwrites the prevailing atmospheric conditions of the play. This movement towards an ending is implied in the decreasing and dwindling light conditions and the shrinking of the character's movement synonymous with diminishing existence – with what Walter Benjamin refers to as the "implacable progression of every life towards death."[432] Towards the end of the second chapter "Trauerspiel and Tragedy" in his study of allegory in the German Baroque theatre in *The Origin of German Tragic Drama* (written as *Upsprung des deutchen Trauerspiels,* 1925),[433] Benjamin refers to this anxiety, as a form of melancholy.[434] Benjamin, however, does not adhere to Freud's division between mourning and melancholy per se - and uses the terms *Trauer* and *Melancholie* interchangeably.

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[429] Freud, 246.
[430] Freud, 246.
[431] It is well known that Beckett was a keen chess player, having for example, spent a number of weeks playing against Marcel Duchamp over the Summer of 1940 in Arcachon, near Bordeaux, with their companions Mary Reynolds and Suzanne Deschevaux-Dumesnil. Both men, it is said, were chess maniacs. See more in, Harry Vandervlist, "Beckett, Duchamp and Chess: A Crossroads at Arcachon in the Summer of 1940," *Caliban*, no. 33 (April 1, 2013): 173, https://doi.org/10.4000/caliban.152.
[432] *The Origin of German Tragic Drama*, 150.
[433] This work is part of Benjamin's broader interests in developing a theory of allegory and which formed part of his abandoned (post-doctoral) dissertation at the University of Frankfurt am Main in 1925. The *Upsprung des deutchen Trauerspiels* was submitted to the University as part of his *Habilitationsschrift* in order to gain *vena legendi* or an invitation to lecture. It was subsequently published in Berlin in 1928. Benjamin's failed *Habilitation* study later became the subject of a seminar course taught at Frankfurt University in 1932–33 by Theodor Wiesengrund (later Theodor W. Adorno).
[434] Benjamin, *The Origin of German Tragic Drama*, 59.

Writing about their shared interest in melancholia,[435] Sarah Ley Roff observes that Benjamin was in effect proposing that history (the Counter-Reformation and The Thirty years war) had "made the same kind of imprint on Baroque literature as infantile experience did on a person who was mentally ill," and that Alexander Mette had thought Benjamin had revealed "baroque stylistic peculiarities to be fundamentally pathological symptoms."[436] Of course, Benjamin regarded the *trauerspiel* or mourning-play as a form of German Baroque drama that was part of a critique of the political and cultural environment in Germany during the period of the Counter-Reformation (1545-1648). However, it was also highly significant for his thinking on traumatic experience and melancholia in the aftermath of World War I. For Benjamin, the melancholia characteristic of a war-torn era sometimes found expression in typical behaviours of the baroque's dramatic figures and could be identified with the condition of loss more apparent in melancholia than in mourning. In Benjamin's reading of it, the Baroque tragic drama is not merely about tragedy, and was instead, more readily associated with the idea of mourning which situated it within an understanding of melancholy. While the aesthetics and ethics of Classical Tragedy are linked with the idea of transcendence, the same conditions in the *Trauerspiel* limit the possibility of redemptive thinking and Benjamin characterises in the following way:

> Whereas the middle ages present the futility of world events and the transience of the creatures as stations on the road to salvation, the German *Trauerspiel* is taken up entirely with the hopelessness of the earthly condition. Such redemption as it knows resides in the depths of its destiny itself rather than in the fulfilment of a divine plan of salvation.[437]

In highlighting this, Benjamin suggests that the "new drama" throughout Europe was characteristic of the "rejection of the eschatology of the religious drama (…) the rash flight into a nature deprived of grace."[438] As he sees it, this establishes a relationship between the German Trauerspiel and Protestant disenchantment with the world – most particularised when it detaches itself from messianic thinking. Extending his

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[435] Ley Roff observes that this shared interest was first noted in 1931 by Alexander Mette - a Berlin psychoanalyst reviewing *The Origin of the German Tragic Drama* in the psychoanalytic journal *Imago* edited by Freud. See more: Sarah Ley Roff, "Benjamin and Psychoanalysis," in *The Cambridge Companion to Walter Benjamin*, ed. David S. Ferris (Cambridge, UK: Cambridge University Press, 2004), 122.
[436] Ley Roff, 122.
[437] Benjamin, *The Origin of German Tragic Drama*, 81.
[438] Benjamin, 81.

reading of it, Benjamin points to the Spanish dramatist Pedro Calderón de la Barca in whose work, he suggests, lies an almost perfect form of the Baroque *Trauerspiel.* As he writes, "in Calderón (…) the very precision with which the 'mourning' [*Trauer*] and the 'play' [Spiel] can harmonise with one another gives it exemplary validity – the validity of the word and of the thing alike."[439] In Benjamin's reading, one of the crucial characteristics correlating the *Trauerspiel* (mourning play) and melancholic disenchantment is the lack of a central *hero* figure. Like Freud, the character that exemplifies these qualities is Shakespeare's Hamlet, and in his depiction of the *Trauerspiel Hamlet* Benjamin maintains that: "the exemplary object of his mourning, points, before its extinction, to the Christian providence in whose bosom his mournful images are transformed into a blessed existence."[440] Benjamin writes of Hamlet's words, that they "contain both the philosophy of Wittenberg and a protest against it. (…) Something new arose: an empty world (…) For those who looked deeper saw the scene of their existence as a rubbish heap of partial, inauthentic actions"[441] Here, Benjamin combines the empty world Freud ascribes to the mourner, with a melancholic reaction, where the meaninglessness of the world empties it and with Hamlet as a paradigmatic character - to lapse into melancholy.

However, the other character Benjamin refers to in his treatise on melancholy is Albrecht Dürer and the angelic figure of his 16th Century engraving *Melencolia I* (c.1514). The significance of Dürer and the impact of his fallen angel on the theorisations of the *Trauerspiel* study is noted by Benjamin – particularly how the allegorical angelic figure distils his reflections on catastrophic history when he writes:

> [t]he images and figures presented in the German Trauerspiel are dedicated to Dürer's genius of winged melancholy. The intense life of its crude theatre begins in the presence of this genius.[442]

For Benjamin, Dürer's angel is a critical construct in so far that it is constituted as an emblem of melancholia, an image-text he refers to as an "enigmatic hieroglyph" or "rebus."[443] Identified with Trauerspiel's use of allegory, Benjamin suggests that the emblematic image-texts and allegorical form of the Trauerspiel developed a

[439] Benjamin, 81.
[440] Benjamin, 158, 158.
[441] Benjamin, 138–39.
[442] Benjamin, 158.
[443] Benjamin, 169.

correspondence with Baroque Emblem Books in the way it develops interwoven visual and literary codings. Benjamin writes:

> Even the great artists and exceptional theoreticians, such as Yeats, still assume that allegory is a conventional relationship between an illustrative image and its abstract meaning. Generally authors have only a vague knowledge of the authentic documents of the modern allegorical way of looking at things, the literary and visual emblem-books of the baroque. The spirit of these works speaks so feebly in the late and more well-known epigones of the late eighteenth century that only the reader of the more original works experiences the allegorical intention in all its strengths.[444]

Figure 23 Albrecht Dürer, *Melencolia I* (c.1514). Medium: Engraving. Plate dimensions: 9 7/16 × 7 5/16 in. (24 × 18.5 cm). From the collection of The Metropolitan Museum of Art, New York courtesy of the Harris Brisbane Dick Fund, 1943. © The MET.

For Benjamin, the Baroque embodied a temporal condition that formed a counterpart to the timeless and transcendent aspects of the Classical. Against the totality and self-sufficiency of the Classical, Benjamin regarded the Baroque as existing as a collection of left-behind fragments within a melancholic form of decay or residua. According to

[444] Benjamin, 162.

Gilles Deleuze, it was Benjamin's theorisation of Baroque allegory that was the central achievement of his *Trauerspiel* study. Deleuze notes that Benjamin had made a "decisive step in our understanding of the Baroque when he showed that allegory was not a failed symbol or an abstract personification."[445] According to Deleuze, Benjamin had instead, imagined the potency of allegory as:

> a power of figuration entirely different from that of the symbol: the latter combines the eternal and the momentary, nearly at the center of the world, but allegory uncovers nature and history according to the order of time. It produces a history from nature and transforms history into nature in a world that no longer has its center. If we consider the logical relation of a concept to its object, we discover that the linkage can be surpassed in a symbolic and an allegorical way.[446]

Returning here to *Endgame* and thinking about it through Benjamin's formulations, we see how the broader dramatic environment depicted in *Endgame* echoes Benjamin's distilling of the Baroque object as a collection of 'residua' within a melancholic form of decay. There are other affinities too - certainly between the seated winged figure of Dürer's angel, who is both 'fallen' and affected by a state of melancholic apathy, with the fallen tyrant and melancholic Hamm (who is similarly bound to a seated position and exhibits the classic symptoms of the melancholic). Interpreted via Benjamin, both figures seem to display the condition of idleness or sloth often associated with melancholic 'acedia' which is sometimes regarded as withdrawing from the divine and indifference to worldly affairs. In Roland Barthes' definition of it, for example, this emotional impression relates to a futile state:

> The feeling, the state of a monk who disinvests in asceticism, who can no longer bring himself to invest in it (≠ who loses his faith). It's not a loss of belief; it's a loss of investment. Depressive state: melancholy, lassitude, sadness, boredom, loss of heart. Life (spiritual life) seems monotonous, aimless, impossible to bear, futile.[447]

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[445] Gilles Deleuze, *The Fold: Leibniz and the Baroque* (London, New York: Continuum, 2006), 143.
[446] Deleuze, 143.
[447] Roland. Barthes, *How to Live Together : Novelistic Simulations of Some Everyday Spaces*, ed. Claude Coste, trans. Kate Briggs (New York, US: Columbia University Press, 2012), 21.

Here, we are reminded of Dante's depiction of the laconic late-repentant and fellow Florentine, Belacqua (and Beckett's literary alter-ego), whom he meets in ante-Purgatory and "shows himself more indolent than if sloth had been his sister."[448] Benjamin's elaboration on this condition of acedia/sloth is also through Dante and here we see another correspondence with Beckett's Hamm - discerned in Benjamin's observation that:

> In Dante, *acedia* is the fifth link in the order of principle sins. In its circle of hell icy cold rules, and this refers back to the data of the pathology of the humours, the cold, dry constitution of the earth," while referring to the "melancholy of the tyrant appears in a new clearer light when seen as *acedia*.[449]

The possibility of interpreting another interplay between Dürer and Beckett's play is conceivable here, and to describe this, it requires we refer to another passage from Benjamin's text that cites Aristotle's theory of melancholy as presented in the *Problemata*. In Benjamin's rendering of this, he focuses on how "genius is linked with madness within the concept of melancholy,"[450] noting that for Aristotle the central figure "Hercules Aegyptiacus is the prototype of the genius who soars to the most lofty deeds before collapsing into madness."[451] It is the close juxtaposition of these opposing aspects of melancholia (genius and madness) in which arises for Benjamin - a situation by which the "antithesis of the most intense spiritual activity and its profoundest decline will always affect the beholder with the same deep horror."[452] Perhaps it is these aspects of melancholic genius and the genius/madness of Dürer (who produced the engraving *Melencolia I*) that Hamm refers to when recalling his historic encounter with a painter and engraver?:

> HAMM: I once knew a madman who thought the end of the world had come. He was a painter—and engraver. I had a great fondness for him. I used to go and see him, in the asylum. I'd take him by the hand and drag him to the window. Look! There! All that rising corn! And there! Look! The sails of the herring fleet! All that loveliness!

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[448] Dante Alighieri, *Dante's Purgatory*, ed. and trans. Mark Musa (Bloomington, Indiana: Indiana University Press, 1981), l. 110.
[449] Benjamin, *The Origin of German Tragic Drama*, 155, 156.
[450] Benjamin, 147.
[451] Benjamin, 147.
[452] Benjamin, 147.

(*Pause*.) He'd snatch away his hand and go back into his corner. Appalled. All he had seen was ashes. (*Pause*.) He alone had been spared. (*Pause*.) Forgotten. (*Pause.)* It appears the case is... was not so... so unusual.

CLOV: A madman? When was that?

HAMM: Oh way back, way back, you weren't in the land of the living.

CLOV: God be with those days.

Pause. Hamm raises his toque.

HAMM: I had a great fondness for him (*Pause. He puts on his toque again*.) He was a painter and engraver.[453]

Beckett's Hamm - Shakespeare's Hamlet

In his essay *Trying to Understand Endgame* (1958), Adorno develops a distinct correspondence between Beckett's *Endgame* and Shakespeare's *Hamlet*. However, it can appear at first that this connection merely relates to Adorno's shortening of the names of both protagonists where he writes: "Hamlet is revised: croak or croak, that is the question. The name of Shakespeare's hero is grimly foreshortened by Beckett - the last liquidated dramatic subject echoing the first."[454]

In Beckettian criticism, this particular passage of Adorno's essay is sometimes considered problematic.[455] It is often quoted as a direct criticism of Adorno's critique of *Endgame*[456] and as Steven Connor has pointed out[457] its reception has been dismissed on the basis that it had become a victim of the warning Beckett made in the opening line of his defence of Joyce's *Work in Progress:* "[t]he danger is in the neatness of identifications."[458] James Knowlson provides details of the initial exchange between Adorno and Beckett in Frankfurt (29 February 1961) - where Adorno made the association between Hamm and Hamlet - and which Beckett himself

[453] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 32.
[454] Adorno, "Trying to Understand Endgame," 1982, 143.
[455] For example, Moran (not the Beckett detective in *Molloy*), states that Adorno "overreaches" on this matter, and that Adorno had "frustrated the dramatist by insisting that Hamm in Endgame was short for 'Hamlet' and that 'Clov' was a 'clown' and so on." See: Dermot Moran, "Beckett and Philosophy," in *Samuel Beckett: 100 Years* , ed. Christopher Murray (New Island, 2006), 101.
[456] Van Hulle mentions that "As a consequence of this account, Adorno tends to be better known in Beckett studies as the 'crritic' who failed to listen to Beckett." See: Dirk Van Hulle, "Adorno's Notes on Endgame," *Journal of Beckett Studies* 192 (2010): 199.
[457] Steven Connor, "Beckett, Modernism and the Material Imagination" (Cambridge, UK: Cambridge University Press, 2014), 262.
[458] Beckett, "Dante ... Bruno .. Vico . Joyce," 19.

had misunderstood. As the head of the Suhrkamp Verlag publishing house, Dr Siegfried Unseld had organised a luncheon between Adorno and Beckett and had arranged a follow-up evening reception in honour of Beckett at the Kantate-Saal in Frankfurt at which Adorno was invited to speak. At lunch, Adorno had suggested to Beckett that a connection existed between Hamm and Hamlet, at which point Beckett rebutted the idea and told him he had not thought of Hamlet when he invented Hamm's name. In Unseld's account of it, Adorno's suggestion made Beckett quite irate and provoked some anger. Knowlson describes the follow-up event in the evening – which is equally revealing of Beckett's hostility to the idea.

> In the evening Adorno started his speech and, of course, pointed out the derivation of 'Hamm' from 'Hamlet', in reaction to which Beckett whispered in Unseld's ear what is translated and passed on as 'This is the progress of science that professors can proceed with their errors![459]

The difficulty with Beckett's reception to Adorno's idea is that it is often read in isolation and the connection that Adorno makes is considered on eponymous terms only. This is not helped by the fact that in the two main translations into English of Adorno's essay, conflicting terms are employed. More specifically, Michael T. Jones' translation of it (as referred to above) ends with the correspondence defined as an 'echo' – "the last, liquidated dramatic subject *echoing* the first."[460] However, in Shierry Weber Nicholsen's translation, this correspondence is, by contrast, less of an echo and instead, Beckett's *Endgame* becomes "a variation on Hamlet."[461] However, when we consider the central impetus of Adorno's essay on *Endgame* as relating to post-catastrophe aporia, a closer reading of the text suggests a subtle correspondence existed between both dramatic works. As far as Adorno was concerned, Benjamin's notion of the "dialectic at a standstill"[462] comes into its own in Hamm's conception of his own end:

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[459] Knowlson, *Damned to Fame: The Life of Samuel Beckett*, 479. Knowlson's mentions that these details are based on Dr Siegfried Unseld's presentation during the second international Beckett symposium in The Hague (8 April 1992).
[460] Adorno, "Trying to Understand Endgame," 1982, 143. (Emphasis added)
[461] Theodor W. Adorno, "Trying to Understand Endgame," in *Notes to Literature*, ed. Rolf. Tiedemann, trans. Shierry Weber Nicholsen (New York, US: Columbia University Press, 1991), 267.
[462] Adorno, "Trying to Understand Endgame," 1982, 149.

> HAMM: It will be the end and there I'll be, wondering what can have brought it on and wondering what can have... (he hesitates)...why it was so long coming. (Pause.) There I'll be, in the old shelter, alone against the silence and... (he hesitates) ...the stillness. If I can hold my peace, and sit quiet, it will be all over with sound, and motion, all over and done with.[463]

As Adorno sees it, moments such as Hamm's introduction to the audience when covered by an old sheet are situations "emancipated from their context and from personal character, are [situations] reconstructed in a second autonomous context."[464] To the extent that such situations are quite ordinary and deliberately not visually stimulating, the play becomes, he maintains:

> a sign only for that gaze which perceives the face's loss of identity, sees the possibility that being concealed is the face of a dead man, and becomes aware of the repulsive nature of that physical concern which reduces the man to his body and places him already among corpses.[465]

For Adorno, the key correspondence between the plays of Beckett and Shakespeare did not merely have to do with the foreshortening of the names of the central protagonists. Instead, it was how certain dramatic sequences, such as the actors' scene in Hamlet,[466] served as an example of a situation from which horror emanated from it to the extent that it had become isolated from its real-life situation. Thus, for Adorno, Hamm's disposition suggests a form of indifference to what a subject might still manage to do in such a way that it: "betrays the principle, perhaps as a reminiscence of how Shakespeare employed his principle in the actors' scene of Hamlet."[467] It is the subtlety of these 'variations' between both dramatic works that Adorno reserves the highest praise for Beckett's endeavour—proclaiming that Beckett, can claim for himself what Walter Benjamin had praised in Baudelaire—the ability to "express something extreme with extreme discretion."[468]

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[463] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 69.
[464] Adorno, "Trying to Understand Endgame," 1982, 131.
[465] Adorno, 131.
[466] Adorno, 132.
[467] Adorno, 129.
[468] Adorno, 142.

Endgame: Post-Catastrophe Aporia

While many critics have been reluctant to attribute a specific context to *Endgame*'s post-catastrophic landscape, Adorno thought it could be read in terms of a historical singularity. He suggests that instances such as Hamm's inability to conjure a name for the event, his suppressed designation of, "this . . . this . . . thing," indicates a form of repetition - in which "[t]he violence of the unspeakable is mimicked by the timidity to mention it."[469] According to Adorno, Beckett "keeps it nebulous" and writes:

> One can only speak euphemistically about what is incommensurate with all experience, just as one speaks in Germany of the murder of the Jews. It has become a total *a priori*, so that bombed-out consciousness no longer has any position from which it could reflect on that.[470]

While Beckett's characters and staging might suggest an apocalyptic tale – traditionally a warning or prophesy of what is to come – at the same time, it is one in which, if we accept Adorno's comments, the catastrophe has already happened. As Adorno understands it, by keeping it nebulous, Beckett conjures dread and unease and *Endgame*'s haunted and silent setting forms an oblique correspondence with wider socio-historic conditions. Thus, Adorno concludes, "the name of the catastrophe is to be spoken only in silence:"[471]

> After the Second World War, everything, including a resurrected culture, has been destroyed without realising it; humankind continues to vegetate, creeping along after events that even the survivors cannot really survive, on a rubbish heap that has made even reflection on one's own damaged state useless.[472]

Crucially in other ways, the topology and set of *Endgame* have deep affinities with another artwork that we have learned to read in relation to this post-catastrophic condition and to understand as embodying the sense of 'lateness' that infuses Beckett's play. This is Paul Klee's *Angelus Novus* of 1920, which was owned by Walter Benjamin and later passed to Adorno and Gershom Scholem. It is widely known through Benjamin celebrated reading of it which he had developed in *Theses*

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[469] Adorno, 122.
[470] Adorno, 122.
[471] Adorno, *Notes to Literature*, 249.
[472] Adorno, "Trying to Understand Endgame," 1982, 122.

on the Philosophy of History (1940) just before his suicide and having been released from an internment camp in France. In it, Benjamin adopts Klee's *Angelus Novus* (New Angel) in order to extend his reading of the baroque's "cult of ruins and anagrams as ideographic signs inscribing history's inevitable decline/failure (*Verfall*)."[473] In a prophetic echo of what Beckett would call in *Endgame* a corpsed world, Benjamin redefines Klee's figure as the 'Angel of History':

> This is how one pictures the angel of history (…) A Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread…..His face is turned from the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.[474]

Figure 24 Paul Klee, *Angelus Novus* (1920). Medium: Black ink, colour chalks and brown wash on paper. The Israel Museum, Jerusalem received from Fania & Gershom Scholem, Jerusalem; John, Marlene & Paul Herring, Jo Carole & Ronald Lauder, New York. Accession number B87.0994. Listed in the public domain.

[473] Benjamin, *Illuminations*, 249.
[474] Benjamin, 257–58.

Originally intended to provide both a name and some inspiration for an interdisciplinary ephemeral journal that Benjamin had hoped to start in the 1920s, he positions the publication *Angelus Novus* with an analogy from the Talmud:

> according to a legend from the Talmud, even the angels are created - new ones at every moment and in countless hosts - simply to sing their hymns before God, then to cease and disappear into nothingness. May its very name signify that the magazine will be graced with such topicality, which is the only truth.[475]

While Benjamin would subsequently continue to reference Klee's angel in his writing following the abandonment of the journal, the figure of the angel dramatically transforms during successive versions, such that having fled Nazi Germany and exiled in Ibiza in 1933, he writes of the New Angel in *Agesilaus Santander* that it, "resembles all from which I have had to part: persons and above all things. In the things I no longer have, he resides. He makes them transparent, and behind all of them there appears to me the one for whom they are intended."[476] If, as in Hebrew, the word for angel (*Malach*) meaning 'messenger' – a transient presence where their message is unclear, Gershom Scholem suggests the decoding of this particular name *Agesilaus Santander* as an anagram of *Der Angelus Satanas* - the satanic angel who represents a combination of angelic and satanic elements. What was previously the Talmudic angel of praise becomes a dark avenging figure caught up in the storm that pushes him toward the future and keeps him from fulfilling his desires. In his introduction of it in the *Theses*, Benjamin uses an excerpt from Scholem's poem *Greetings from Angelus* (1921) and writes, "My wing is ready for flight, / I would like to turn back. / If I stayed timeless time / I would have little luck,"[477] and with it - Klee's angel now appears in a more apocalyptic guise. If this transitioning of the Klee's Angel (*Angelus Novus*) from the angel in flight to the angel that represents the powerlessness and horror of the epochal conditions that surrounds it later reclassification as the 'Angel of History', then it would seem to follow, that this Angel would now walk among both the living and the dead. As Julia Hell has argued, it echoes the image of Germany as the "land of the dead strewn with ruins and corpses

[475] Quoted in Allen Dunn, "The Pleasures of the Text: Angelus Novus," *Soundings: An Interdisciplinary Journal* 84, no. 1 (2001): 2.
[476] Walter Benjamin, *Reflections : Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz, trans. E. F. N Jephcott (New York, US: Harcourt Brace Jovanovich, 1978), 207.
[477] Benjamin, *Illuminations*, 257.

… part of a powerful discourse on German history as catastrophe."[478] We find its strongest formulations of this, she maintains, "indeed the trope of walking among the dead as its organizing structure—in the arts, where the unconscious fantasies and overdetermined anxieties come to the fore, often producing violently apocalyptic scenarios."[479]

If Benjamin's angel is powerless before the historical violence that catches its wings and propels it backwards into the future, the dynamic motif of the vortex of history is alien to Beckett whose characters exist in a suspended or incremental temporality and in whose work any dream of redemption, however residual, is foreclosed. Yet, there is a relation between Benjamin's angel and Beckett's not-quite-fully-present beings who course an ashen world and who survive, in their own way, as powerless witnesses of disappearance and absence. It is a continuing, however, that is only partial, for in *Endgame* the characters are sufferers of a type of lateness that – despite their physical endurance – they "cannot really survive". Instead, according to Adorno – in an allusion that recalls Benjamin's text – they are thrown upon a "pile of ruins which even renders futile self-reflection of one's own battered state."[480]

Thus, if the characters of *Endgame* seem vital, it is only insofar as they manifest post-catastrophic corporeality in which animation is a pathological symptom. Likening their actions to those of a half-dead fly, Adorno writes, "Beckett's figures behave primitively and behavioristically, corresponding to conditions after the catastrophe, which has mutilated them to such an extent that they cannot react differently – flies that twitch after the swatter has half smashed them."[481] They are brought to a 'point' or 'zone of indifference' in a way that indicates how "pure identity becomes the identity of annihilation, identity of subject and object in the state of complete alienation."[482]

> There is something absurd in the form of the dialogue itself; meaninglessness of the question-and-answer relationship; gibberish …. Hearing oneself talking is like watching a Beckett play. … One is alienated from one's own language by B[eckett].[483]

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[478] Julia Hell, "The Angels Enigmatic Eyes , or The Gothic Beauty of Catastrophic History in W.G. Sebald's 'Air War and Literature,'" *Criticism* 46, no. 3 (2004): 363.
[479] Hell, 363.
[480] Adorno, "Trying to Understand Endgame," 1982, 122.
[481] Adorno, 128.
[482] Adorno, 128.
[483] Theodor W. Adorno, "Notes on Beckett," trans. Dirk. Van Hulle and Shane. Weller, *Journal of Beckett Studies* 19, no. 2 (2010): 162.

As seen from the note above, it is clear that Adorno regarded the state of alienation in *Endgame* as been linguistic in nature, although this has further context; as a work that neither attempted to render nor represent the Holocaust nor remains entirely silent, the play offers a distinct form of incomprehensibility. For Adorno, the play's refusal to stake out any legible political position is laudable – indeed, politics in *Endgame* have penetrated to such an extent that the work can only appear "politically dead,"[484] and the catastrophe is only spoken of through silences and elisions. The absurdity of the characters – with their lameness, blindness, and unappetizing bodily functions – is presented not only as a sign of biological lateness (agedness) but also as refraction of wider devastations. These are figures that exhibit, Adorno writes, the post-psychological state of "torture victims."[485] In this sense, the characters are doubly positioned as both angels and ghosts – angels because of their communicative agency of foretelling or forewarning; and ghosts, because they are traces of past presences whose half-life is itself an intimation of historical guilt. To Hamm's declaration "I don't know what's happened,"[486] Adorno responds, "the reason why the catastrophe may not be mentioned" is not because it is unknown, obscure, or unfathomable, but because 'Hamm himself is vaguely responsible for it."[487] As we see in Clov's sense of disbelief to Hamm's question – it similarly suggests Hamm is also responsible for the death of the doctor, but has perhaps, failed to remember it or blocked it from consciousness?

> HAMM: That old doctor, he's dead naturally?
> CLOV: He wasn't old.
> HAMM: But he's dead?
> CLOV: Naturally. (Pause.) *You* ask *me* that?[488]

Adorno makes it clear that the *near* silence in Beckett's work should not be confused with actual silence and as he writes in *Negative Dialectics*, "[a]fter Auschwitz all culture, and urgent critique along with it, is garbage (…) silence only rationalizes

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[484] Theodor W. Adorno, *Can One Live after Auschwitz? : A Philosophical Reader*, ed. Rolf. Tiedemann, trans. Rodney Livingstone (Stanford University Press, 2003), 258.
[485] Adorno, "Trying to Understand Endgame," 1982, 128.
[486] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 23.
[487] Adorno, *Notes to Lit.*, 245.
[488] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 23.

particular subjective incapacity by granting it the status of objective truth, thereby once more degrading truth into a lie."[489]

This was, in broad terms, an anxiety shared by various thinkers in the post-war period, although different positions were taken around it. Alexander and Margarete Mitscherlich's study of the pathology of repression, denial, and guilt in the aftermath of the Nazi era, *The Inability to Mourn* (1967), maintained that the German people had never fully come to terms with their relationship to Nazi wartime atrocities. The Mitscherlich's argued that there had been an unconscious break with the past, which was why there were "so few signs of melancholia or even of mourning" and had interpreted this as being attributable to a 'collective denial of the past."[490] Adorno had anticipated this issue in *What Does Coming to Terms with the Past Mean?* (1959), where he argued that this dynamic was a form of collective narcissism – impacting a population which had been "grievously damaged by the collapse of the Hitler regime; damage which, however, occurred in the realm of simple fact, without each individual becoming conscious of it and thereby getting over it."[491] In it, he concludes that the historicity of Auschwitz had not yet settled into a fact, while anxious that "the fundamental structure of society and its members, which brought it on, are today the same.[492] In Beckett's *Endgame,* as Adorno read it, that the particular "antagonistic tendencies"[493] of the play ensured a form of cultural production that disavowed any possibility of 'working-through' the trauma of the past. Rather than presuming to adequately render a reality - with all the assumptions of coherence that that would entail - it was the adjacency of Beckett's work to silence and its articulation of suffering that offered powerful symptomology of recent history that negotiates culture's 'after-Auschwitz' aporia. It is this condition in *Endgame* that acts as circular and recursive action that persistently haunts much of Beckett's later prose and dramatic works. Thus, it might be regarded as a type of continuum of lateness prevalent in Beckett's writing - and a *mise-en-abîme* for his late works more generally.

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[489] Theodor W. Adorno, *Negative Dialectics*, trans. E. B. Ashton (London: Routledge & Kegan Paul, 1973), 367.
[490] Alexander Mitscherlich and Margarete Mitscherlich, *The Inability to Mourn* (London: Grove Press, 1975), 28.
[491] Theodor W. Adorno, "What Does Coming to Terms with the Past Mean?," in *Bitburg in Moral and Political Perspective*, ed. Geoffrey H. Hartman (Indiana: Indiana University Press, 1986), 122.
[492] Adorno, 122.
[493] Adorno, "Trying to Understand Endgame," 1982, 127.

Hejduk: Post-Catastrophe Aporia

Following these considerations, I turn again to John Hejduk, in whose work, I claim, beginning with his Berlin projects, we can detect antagonistic tendencies that are directly related to those discussed with Beckett. This includes the projects *Berlin Masque* (1981), *Victims* (1984), and *Berlin Night (1989)* and the associated thoughts and poems that were successively developed for the competition site for a memorial park around the Prinz-Albrecht-Palais in Berlin - a site of torture when acting as the headquarters of the SS and Gestapo during the Nazi period.

The way Hejduk's work would subsequently unfold is anticipated in his *Berlin Masque* and is part of a broader shift in the architect's work. As we have seen already, the Masques represent a significant turning-point in Hejduk's oeuvre from the 1980s onwards. Not only can we understand them as unsettling the way in which an architectural project might be produced, but in relation to the Berlin projects, we see Hejduk exploit the performative potential of the Masques - to oscillate between temporal and physical modalities – while transacting residual cultural memories of a city that had been divided, and was in many ways, still suffering from the legacies of World War II.

Comments by the American poet David Shapiro – a long-time colleague and collaborator of Hejduk – suggest these Berlin projects can be identified as a type of melancholic commentary on the catastrophic legacies of the Holocaust. What Shapiro refers to as Hejduk's terrifying sequences of projects (Riga, Vladivostok, and *Victims*) define new types of architectural space that act as a form of allegory on the one hand, and regarded on the other – as a poetic practice that is, according to Shapiro, "already late."[494] There is a corresponding shift in these later works such that Hejduk attempts to reposition architectural discourse up to that point away from the epistemological and towards the ontological. There is a realignment of the trajectory in the works such that it moves from architecture, "representing or hosting a specific event of thinking to architecture as itself being the event of thought and thinking."[495]

[494] Shapiro, "John Hejduk: Poetry as Architecture, Architecture as Poetry," xv.
[495] Hejduk, *Mask of Medusa : Works, 1947-1983*, 83.

Terrifying Angelic Presences

> Who, if I cried, would hear me among the angelic orders? And even if one of them suddenly pressed me suddenly against his heart, I should fade in the strength of his stronger existence. For Beauty's nothing but the beginning of Terror we're still just able to bear, and why we adore it so is because it serenely disdains to destroy us. Every angel is terrible.[496]

Among the many themes that Hejduk explored in the Masques, it is that of the angel that is one of the most persistent and revealing. As we are reminded from the earlier discussion of Benjamin's *Agesilaus Santander,* from the Biblical Hebrew term *Malach* (*mal'ākh*) or messenger - angels are considered divine mediators between heaven and earth characteristically associated with joy and comfort. The angel is often regarded as being both a celestial and intermediate figure that hovers on the border. They are the intermediaries in both birth and after-life mythology - emblematic of the threshold between life and death, and the word and flesh, which Michel Serres described when he writes:

> The perfect *messenger*: the archangel Gabriel enacts the Annunciation, announcing to the Virgin that she is about to become the mother of God. His word exists doubly, as both word and act. It is the perfect dual embodiment that has made the scene of the Annunciation one of the most frequently represented – and perhaps the most beautiful in all Western art.[497]

Figure 25 Leonardo da Vinci, *Annunciation* (c.1472). Medium: Oil and Tempera on wood. Size: 2170 x 980mm. © Florence Uffizi(s).

[496] Rainer Maria Rilke, *Duino Elegies*, ed. J. B. (James Blair) Leishman and Stephen Spender (New York, London: W.W. Norton & Co, 1963), 21.
[497] Michel. Serres, *Angels: A Modern Myth* (Paris: Flammarion, 1995), 12.

The angel appears in various forms in Hejduk's late-works as figure, appendage and device, and has been interpreted as a part of the iconography of religious redemption. Thus, in his obituary for Hejduk in the New York Times, Herbert Muschamp commented: "[i]n Mr Hejduk's later drawings, crosses, angels and other symbols of religious redemption appeared frequently. Yet it is fair to say that architecture was his religion, even that he was a fanatical believer. At times, the smell of incense could be overwhelming.[498] However, Shapiro suggests another kind of interpretation and writes that Hejduk's "analogous cities and plans," are "meant to be and *are* exacting elegies to the atrocities of the epoch."[499] Accordingly, the catastrophic sites that Hejduk contends with become places of "reparation and mourning" that elicit from the architect – in a phrase Shapiro adopts from Adorno – the "anti-lyrical response that is required after Auschwitz."[500] For Shapiro, in order to respond to such sites, Hejduk had to develop an architectural repertoire capable of articulating "the horror and glory and the boredom"[501] of what surrounded him.

> Angels (they say) often do not know whether they move among the living or the dead.[502]

From the early 1980s onwards, Hejduk's works increasingly depicted angels situated between presence and absence who come to share the desire of Benjamin's angel - to bear witness to the victims of catastrophic history - and signal a loss of optimism. For Peter Eisenman, writing about Aldo Rossi's analogous architecture, this means a situation where architecture subsisted within an aftermath condition. With words resembling Adorno's commentary on *Endgame* in which the philosopher wrote of living in the wake of the Second World War where "humankind continues to vegetate, creeping along after events that even the survivors cannot really survive,"[503] Eisenman writes:

> the full comprehension of the meaning of the Holocaust and atomic destruction, have changed the bases on which life can be lived (…) only survival remains possible. The problem is now choosing between the anachronistic continuance of hope and an

[498] Herbert Muschamp, "John Hejduk, an Architect And Educator, Dies at 71," *New York Times*, July 2000, n.p.
[499] Hejduk and Shapiro, "The Architect Who Drew Angels," 20.
[500] Ibid.
[501] Ibid., 21.
[502] Rilke, *Duino Elegies*, 25.
[503] Adorno, "Trying to Understand Endgame," 1982, 122.

acceptance of the bare conditions of survival. And when the hero can be the only survivor, there is no choice. The condition of man which formerly contained this alternative has ended, and the continuous "narrative" of the progress of Western civilization has been broken.[504]

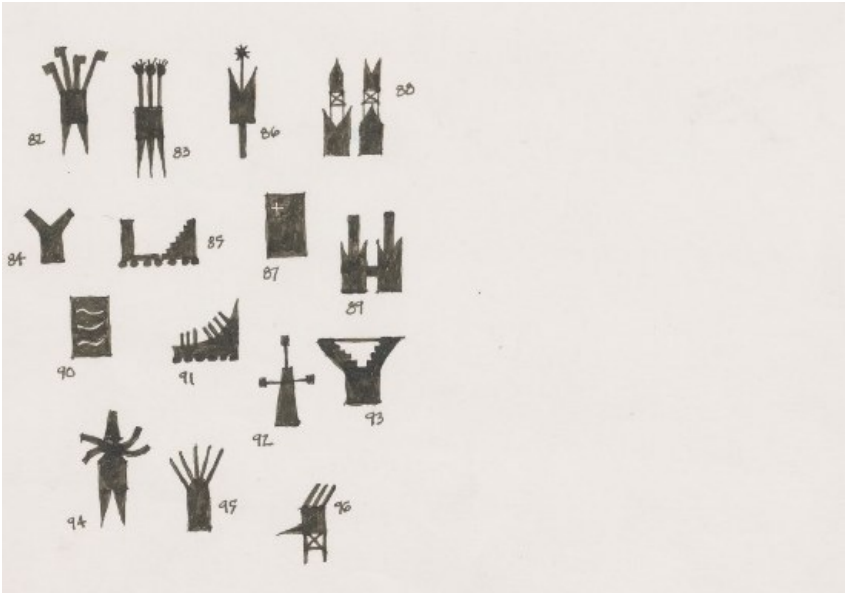

Figure 26 John Hejduk, "Sketches for Vladivostok", 1983-1989. Medium: Painting with ink on paper. Size: 22 × 28 cm. Reference number: DR1998:0115:003. Part of: DR1998:0115, Artist books and sketch, Vladivostok. John Hejduk fonds, Canadian Centre for Architecture, Montréal. © CCA.

Hejduk's *Masques* with their profusion of angelic figures can be seen in this light. They constitute the emergence of an event and architecture beyond the body and temporal form. In *Vladivostok* (1989), as K. Michael Hays has observed, there is "angelic time-space, the space created at the moment of the event,"[505] and the series of angels that appear in various programs and devices - do so in a fallen state. In *Vladivostok*, angelic forms are found inside the residual space of the inverted pitched roofs of the houses that simulate the profile of Angel's wings (Fig. 26 above, No's 84, 86, 88, 89). In the office of the Director of Medical Services (an expert in angelology), they are located in the oil paintings, specifically in the absences/voids - where he has cut out the winged heads. In *Bovisa* (1987), the presence of angels articulates a narrative of loss and offer a striking critique of epochal discourse. Here, we find a list of celestial subjects/objects, programmes, and appendages:

[504] Peter Eisenman, "The House of the Dead as the City of Survival," in *Aldo Rossi in America: 1976 to 1979* (Cambridge, Massachusetts, US: MIT Press, 1980), 5.
[505] K. Michael. Hays, "Hejduk's Chronotope (An Introduction)," in *Hejduk's Chronotope*, ed. K. Michael. Hays (New York: Princeton Architectural Press, Canadian Centre for Architecture, 1996), 12.

The Angel Watcher,
The Angel Catcher,
The Crucified Angel,
(Angel) Autopsy,
Angel Undertaker,
Angel Collector,
Angel Man Girl,
Chapel of the Dead Angel,
Via of the Crucified Angels. [506]

The presence of the angels in *Bovisa* is, however, precarious and like Beckett's characters in *Endgame*, they only survive as powerless witnesses of disappearance and absence in a state where any possibility of redemption is withdrawn. This is particularised in a literal sense in Hejduk's "Angel Catcher" (Fig.27 below). Though it reads more two-dimensionally, it shares specific formal aspects with the silhouette outline of the "House of the Suicide" in *The Lancaster/Hanover Masque* (1980-1982) with nine sharpened points extending from the top. Here, however, it is at a different scale and in the amalgamation of bodily and mechanical parts – it resembles one of Leonardo da Vinci's Daedalian inventions. Like the prototypical wings of Icarus constructed through invention and artifice by Daedalus and the astutely studied wings of Gabriel in Da Vinci's *Annunciation* perhaps inspired by depictions of Icarus,[507] Hejduk's drawing similarly depicts a fusion of realms - between man/ mechanism and angel/monster. However, whereas Daedalus had sought to emulate the ethereal capacity of flight and produce transcendent power, Hejduk's assemblage forestalls any such thoughts of transcension. Instead and having been impaled on one of the nine highly sharpened points, the angelic messenger's capacity of flight has ended and with it, its divine light has extinguished where any prospect of divine enunciation is now denied.

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[506] John Hejduk, *Bovisa*, ed. José Raphael Moneo (Rizzoli International and Harvard University Graduate School of Design, 1987).

[507] Jones makes this correspondence when he says that da Vinci, who painted the most beautiful angels in the world "the most magical that exist," would have been highly aware of the medieval depiction of the flying Icarus on the City's Bell Tower in Florence. See more: Jonathan Jones, "How Leonardo Da Vinci's Angels Pointed the Way to the Future," *The Guardian*, 2012https://www.theguardian.com/artanddesign/jonathanjonesblog/2012/dec/25/leonardo-da-vinci-angels-flyingmachine.

Figure 27 John Hejduk, “Angel Catcher” from Bovisa, 1986, Painting with ink on paper, 100 × 65 cm (39 3/8 × 25 9/16 in.). Reference number: DR1988:0436:048. Part of: DR1988:0436:001-060, Bovisa: A work by John Hejduk, 1986. John Hejduk fonds, Canadian Centre for Architecture, Montréal. © CCA.

Fluttering Origins: The Masques

The term masque refers to a type of Baroque theatre play prevalent in sixteenth and seventeenth-century European Courts. Its performative role is important in Hejduk conceptualisation of his works in the way they are constituted as a type of performance that was lacking “story action, crisis or ending.”[508] In his revival of it, it suggests that Hejduk’s resituating of the ‘medieval’ form of the Masque into the lexicon of architecture can be regarded as both the returning and represencing of something that was theretofore - beyond the project of Modernism. For Hejduk, it was the illusionary aspects and primitive/mythical typology of the Masques that went against the reasoned language and established ideological limits of Modernism that appealed:

> not only was Inigo Jones interested in doing the masque but also what’s behind the masque. He was just as interested in all the mechanical stuff that made sunbursts, waterfalls, fire etc. Jones had the illusionary aspect of what was on stage. (…) Behind that, he was also a scientist and a physicist. He built all systems, systems of thought. By the way, architects of that time if they received a masque to do, that was the highlight of their life. It wasn’t only a building they mastered, they could incorporate all that multiple material.[509]

[508] Hejduk, *Mask of Medusa : Works, 1947-1983*, 137.
[509] Hejduk and Shapiro, “John Hejduk or The Architect Who Drew Angels.”

This sense of the masque – a theatrical form that operates as allegory and exists in multiple states – deeply resonates with Hejduk's adoption of the term for his late projects. Although he alluded to the theatrical form of the Renaissance Court and, more broadly, the tradition of English Mummery, the term begins to align with performative modes of expression where the work exist in multiple states simultaneously. As we will see in Volume [III] with Beckett's corresponding move into theatre with *Play* (1964), as the moment of birth of a late-style[510] where Beckett would direct his work "according to principles more in keeping with sculpture or even architecture than drama,"[511] Hejduk's incorporation of a theatrical form within architecture similarly provides a modality that radically re-figures the discipline. Where we see the new expressive possibilities in Beckett's theatrical productions "more static than active, more lyric than dramatic" where the creative mode provided him with an opportunity to "rethink, re-write, and finally re-create previously published work,"[512] for Hejduk, the contemporary enacting of the Masque similarly marks a creative shift. It instigates a move away from the Modernist idea of programme itself – as though it itself was too optimistic. We correspondingly see Hejduk understood this loss of optimism vis-à-vis Aldo Rossi who had, according to Hejduk, reinstalled the central atmosphere of dread in Sassetta's work "without using any of the forms literally."[513] It is this aspect of Rossi's work that Hejduk clarifies when he describes his pursuit of an architecture of pessimism:

> We are no longer in an age of optimism. We went through a period where there were only programs of optimism. Schools. Hospitals. Sunlight everywhere. Boundaries open-up. Privacy was at a minimum. No bedrooms. No kitchens. Open space. No need to have privacy, because this was a very utopian, light-filled, optimistic view of the future. There wasn't a counterforce culturally in the same way as we had in the Middle Ages where the program of pessimism existed to off-balance programs of optimism. Now we are entering into an architecture of pessimism.[514]

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[510] According to Gontarski, Beckett's theatre works beginning with *Play* (1964) "grew finally more static than active, more lyric than dramatic (…) it was for Beckett, in a very real sense, the end of literature but the beginning of theatre." S.E Gontarski (1997). *Staging himself, or Beckett's late style in the theatre*. Published in Samuel Beckett today/aujourd'hui, vol. 6, Samuel Beckett: Crossroads and Borderlines / l'œuvre carrefour/l'œuvre limite (1997), (pp.87-97), 88.
[511] S.E Gontarski (1997). *Staging himself, or Beckett's late style in the theatre,* 90.
[512] S.E Gontarski (1997). Staging himself, or Beckett's late style in the theatre, 89.
[513] Hejduk, Mask of Medusa : Works, 1947-1983, 91.
[514] Hejduk, 63.

While Hejduk's *Masques* are mostly situated in European and Russian cities - Berlin, Prague, Vladivostok, Lake Baikal, and Riga, there is also a distinct allusion to America and its founding history that results in a strange mirroring. William Firebrace has discussed this in relation to Hejduk's *The Lancaster/Hanover Masque* (1980-1982), noting that for Hejduk, it has to do with the originary American settling conditions:

> Lancaster, a town in the northwest of England; Hanover, a town in central Germany. Hejduk gives no hint as to the source of the title of his masque, but it does suggest one of the many twin-named towns in the USA. This history of being dependent on but then outgrowing a parent European culture is reflected in its geography. There is an ambiguity in the custom of naming new towns after old ones: on the one hand the colonists wanted to throw off the past, to found a new society freed from the evils of the Old World; on the other, they were tying themselves to a permanent recognition of their origins.[515]

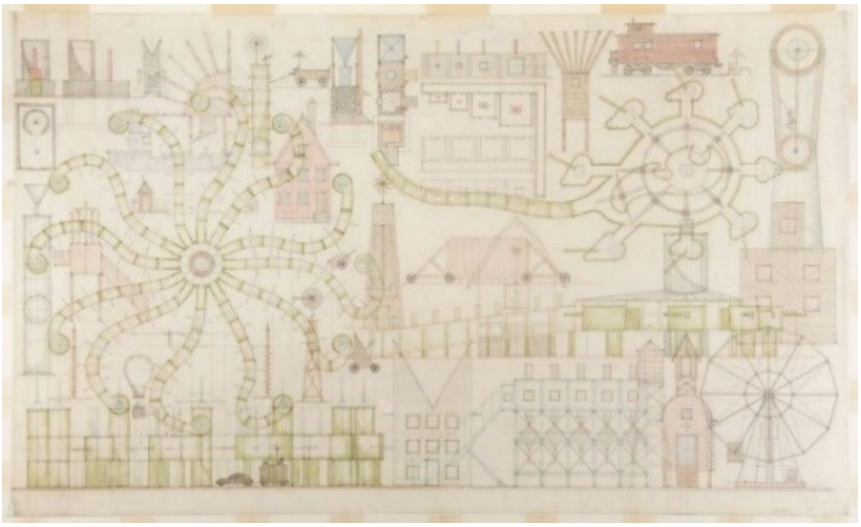

Figure 28 John Hejduk, "Presentation drawing of The Lancaster/Hanover Masque", 1980-1982. Coloured wash with glaze and white and red pencil. Sheet: 20,3 x 22,8 cm mat: 45,7 x 35,5 cm. Reference number: DR1988:0291:049. Part of 45 drawings and 4 collages, DR1988:0291:001 - DR1988:0291:049: John Hejduk fonds, Canadian Centre for Architecture, Montréal. © CCA.

Firebrace observes that this is likely part of the originary American colonist psyche—at once to throw off the past and simultaneously recognise their origins—and is embedded in Hejduk's thinking as an architect. We can think about this, for example, in the way Hejduk thinks about his own architecture of pessimism as being situated between distinctly European and American phenomena. What fascinates him about

[515] William Firebrace, "John Hejduk: Lancaster/Hanover Masque," *AA Files*, no. 21 (1991): 80.

the austerity of New England houses is that they are both elemental and mysterious – "but it is not the austerity of the Modern Movement in European architecture: it's an austerity which is inexplicable."[516] His discussion with Don Wall expands this idea:

> Wall: You seem to identify American with realism.
> Hejduk: Right
> Wall: Realism as a state of pessimism.
> Hejduk: Yes.
> Wall: In your own work, you seem to know where your territory is, so you know how you can operate in it.
> Hejduk: Possibly, I'm an American. But I would place myself in a European tradition. That's my conflict.
> Wall: You're European by desire. But have you no illusions?
> Hejduk: There are always illusions.
> Wall: But because you're not European, you have no false hope.
> Hejduk: Right, exactly.
> Wall: Do you feel very much like there's no exit?
> Hejduk: There's a single exit, and maybe that's perverse. It's in the work I produce. In fact that's deeply American! [517]

Here, Hejduk seems to provide a precise entry to his thinking. It was conditioned on realism as a state of pessimism and, as Catherine Ingraham has rightly observed, highly evocative of the original founding mission of America. It can be discerned via the classic example of the New England jeremiad of Samuel Danforth's election sermon (1670), *Errand into the Wilderness*:

> Of solemn and serious Enquiry to us all in this general Assembly, whether we have not in a great measure forgotten our Errand into the Wilderness. You have solemnly professed before God, Angels and Men, that the Cause of your leaving your Country, Kindred and Fathers houses, and transporting your selves with your Wives, Little Ones and Substance over the vast Ocean into this waste and howling Wilderness, was your Liberty to walk in the Faith of the Gospel with all good Conscience according to the Order of the Gospel, and your enjoyment of the pure Worship of God according to his Institution, without humane Mixtures and Impositions. (…) Our Saviour's reiteration

[516] Hejduk, *Mask of Medusa : Works, 1947-1983*, 90.
[517] Hejduk, 91.

> of this Question, what went ye out into the Wilderness to see? is no idle repetition, but a sad conviction of our dulness and backwardness to this great duty.[518]

In the republished version of the sermon, Paul Royster (2006) foregrounds the central premise of Danforth's text, which had pointedly asked: "[w]hat is it that distinguisheth New England from other Colonies and Plantations in America?"[519] As Royster makes clear, the answer to that is straightforward insofar as Massachusetts, Plymouth, Connecticut, and New Haven were all Puritan colonies that had been founded for the specific purpose of pursuing the religious practices of the reformed Protestant churches of England. As Ingraham states, what happened next was that the "children yielded to the seductions of the land"[520] and in doing so - lost the sense of the errand. Subsequently, as Ingraham writes, they then "launched themselves upon the process of Americanization."[521] Reading Hejduk's *The Lancaster/Hanover Masque* through the work of the historian of the 17th Century Perry Miller, Ingraham explains how the second and third-generation settlers had lost confidence in the errand of settling the wilderness. Ingraham's gaze turns to Hejduk, whom she argues, is both the figure of the father and "who maintains the original mission and the son, who wanders from the path."[522]

While all of Hejduk's Masques are not based in an American city, at the same time, Ingraham recognises they reverberate with the sense of failure and loss involved in originary angelic errand of the founding settlers which was to build upon the divine foundation already in place in England (and in the garden of Eden). Taking Hejduk's *Riga* Project and the "Garden of Angels," she suggests it is a recognisable attempt by

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[518] Danforth, "A Brief Recognition of New-Englands Errand into the Wilderness," 1670, 10–11.
[519] Samuel Danforth, "A Brief Recognition of New-Englands Errand into the Wilderness," ed. and trans. Paul Royster, *An Online Electronic Text Edition* (Nebraska-Lincoln, US: Faculty Publications, UNL Libraries, 1670).
[520] One extreme version of this is perhaps the case of Benjamin Goad who was convicted of bestiality—"specifically of copulation with a mare, in which he was discovered in the open in broad daylight." Danforth, who wrote and delivered the sermon, would have known the condemned young man very well as Goad had been born into Danforth's congregation at Roxbury and had grown up under his pastoral care. See more on this in Samuel Danforth, "The Cry of Sodom Enquired Into; Upon Occasion of the Arraignment and Condemnation of Benjamin Goad, for His Prodigious Villany. (1674) An Online Electronic Text Edition.," ed. and trans. Paul Royster (Nebraska-Lincoln: Faculty Publications, UNL Libraries, 1674), i, https://digitalcommons.unl.edu/libraryscience.
[521] Catherine Ingraham, "Errand,Detour, and the Wilderness Urbanism of John Hejduk," in *Hejduk's Chronotope*, ed. K. Michael Hays (New York: Princeton Architectural Press, Canadian Centre for Architecture, 1996), 131.
[522] Ingraham, 131.

Hejduk to form a reinscription after the abandonment of this divine mission. In this way, she explores the possibility that Hejduk's Subjects and Objects *of The Lancaster/Hanover Masque*, might be an attempt to exhibit the original failed errand when she writes:

> The first settlers were on an errand of the first sort, the descendants on an errand of the second sort, that is, they began doing their own errands. It is this fall from the "mighty designation" to found the holy city - the angelic errand - that inaugurates the sort of American protestant urbanism that John Hejduk, the Catholic, subsequently repopulates with fallen angels. These fallen angels are now humble farmers and clerks in the democratic state, but they still often wear the crowns of their former divinity.[523]

However, other and different types of re-inscription can also be interpreted in Hejduk's *Masques*. As Firebrace mentions in one of his 39 (micro) articles on *The Lancaster/Hanover Masque* - there is an affinity between Hejduk's project and Ledoux's eighteenth-century emblematic farm structures - where the outward appearance of the buildings is emblematic of the livelihoods of their occupants. As we see in *Victims,* the physical form of Hejduk's buildings often relates to the psychological traits or the occupation of the inhabitants. It is suggestive of the way Beckett theatrically merges the characters and objects in *Endgame* - where the historical (late) moment is implicated obliquely through residua: prostheses, wheelchairs, and garbage bins act as props in the play and obliquely recount more extensive cultural devastation as described by Adorno where "trashcans are the emblem of a culture restored after Auschwitz."[524] We see a similar performative aspect emerge in the Masques. In the elaboration of *The Lancaster/Hanover Masque*, for example, Hejduk introduces the project by describing how it involves a "rural farm/community"[525] and after that formulates a directory of emblematic characters and physical forms (subjects/objects):

> I have established a repertoire of objects/subjects, and this accompanies me from city to city, from place to place, to cities I have been to and to cities I have not visited. The cast presents itself to a city and its inhabitants.[526]

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[523] Ingraham, 131.
[524] Adorno, "Trying to Understand Endgame," 1991, 143.
[525] John Hejduk, *The Lancaster/Hanover Masque* (Architectural Association, 1992), 17.
[526] Hejduk, *Vladivostok*, 15.

Describing these assemblages elsewhere as a process that involves developing interconnecting characters and elements, he writes, “I cannot do a building without building a new repertoire of characters, of stories, of language, and it’s all parallel. It’s not just building per se, it’s building worlds, it’s building worlds.”[527] Of one significant Subject/Object relationship in *The Lancaster/Hanover Masque,* he writes:

OBJECT	**SUBJECT**
House of the Suicide	**The Suicide**
Structure: made of steel panels factory-painted white enamel. There is an eye slit in one elevation. A door in the other. Roof made of vertical volumetric triangular slivers diminishing to a tiny top opening. He liked to watch the points of light move along the walls and floor. The farm community in agreement with the family sealed up the door by welding.	When alive he was obsessed with Cézanne. He believed that the Farm public missed essential and important characteristics about Cézanne. He felt that Cézanne did not want to be touched. The Suicide could even imagine that Cézanne in privacy put on white gloves that buttoned down at the inner wrist. He knew that Cézanne dealt with the major themes of murder, rape, incest, fear, voluptuousness, suicide, sexuality and nature’s silent horror. The Suicide had done an intense investigation into the work of Ingres and was able to make a connection between Cézanne and Ingres. He was puzzled by the fact that all of Ingres’ portraits had claw-like hands. The painted hands reminded him of turtles’ claws. Cézanne’s landscapes had an aura of dread in them, particularly the ones of rocks and pines. Cézanne’s woods were places of remeditation and were filled with redemption. The photographs of Cézanne and Pissarro appeared to him to have caught the inability of distance. There remained the problem of the still-lifes. He mentioned them in wonder. He thought they captured the numerology of dates. It was still-lifes yet still-time.[528]

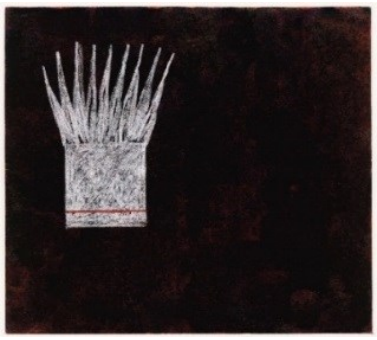

Figure 29 John Hejduk, “House of the Suicide” from *The Lancaster/Hanover Masque*, 1980-1982. Coloured wash with glaze and white and red pencil. Sheet: 20,3 x 22,8 cm mat: 45,7 x 35,5 cm. Reference number: DR1988:0291:026. Part of 45 drawings and 4 collages, DR1988:0291:001 - DR1988:0291:049: John Hejduk fonds, Canadian Centre for Architecture, Montréal. © CCA.

[527] Hejduk and Shapiro, “John Hejduk or The Architect Who Drew Angels,” 75.
[528] Hejduk, *The Lancaster/Hanover Masque*, 59.

As a prelude to the choreographic sequences in Hejduk's Berlin projects, we might initially consider some aspects of both the Subject and the Object mentioned here – as the series of correspondences are revealing. For example, the "House of the Suicide" (*Object*) strongly resembles the "Angel Catcher" in *Bovisa* and its overall form correlates with the *House of the Suicide* - designed by Hejduk as a memorial to Jan Palach - the Czech student who self-immolated as a protest against the Soviet occupation of Czechoslovakia in 1969. Moreover, "The Suicide" (*Subject*) listed above (Figure 29) also suggests formal and creative echoing. We see this in its reference to the Ingres painting of Madame d'Haussonville, and Hejduk reveals that the *Subject* here shares a similar fascination with him of the terrorising aspects of this painting. While we will have already discussed the importance of this painting for Hejduk in Volume [I], it is worth restating here, that along with Le Corbusier's *Maison La Roche,* Hejduk regarded the "unrevealed characteristic" of the *Madame h'Haussonville* painting by Ingres (1845) – as an atmosphere or 'mood' with a haunting opacity. In the way that they exude unsettling or uncanny undertones, they do so for Hejduk, while sharing the same quality and 'aura of dread' that is acknowledged (line 13 above) in the description of the *Subject's* obsession with Cézanne's works. Moreover, while referencing the fact that "all of Ingres' portraits had claw-like hands" (lines 11-12 above), perhaps it also develops a closeness with some of the aspects Walter Benjamin draws attention to in describing Klee's *Angelus Novus* and the claw-like feet of that monstrous angel?

We see these thematic conditions and angelic figurations being compressed in alternating sequences in Hejduk's *Silent Witnesses* (1982) - a visual assemblage without words that alternately operate as a cypher to Hejduk's key artistic influences. In it, we see extracted fragments and enlargements of artistic works that Hejduk repeatedly references. For example, we see elements from Aldo Rossi's forlorn San Cataldo Cemetery in Modena,[529] de Chirico's solitary *Ariadne* painting; Edward Hopper's melancholic *Early Sunday Morning* painting (considered a commentary on the Great Depression). Other important references for Hejduk are also included – such as: Ingres' *Madame d'Haussonville* painting, a photograph of Le Corbusier's

[529] Hejduk's encounters with these early drawings of Rossi are significant to his oeuvre and represent something of an epiphany- signal a move in his own work away from "Architecture of Optimism" to what he described as an "Architecture of Pessimism". Hejduk, *Mask of Medusa : Works, 1947-1983*, 83.

Maison La Roche,[530] a photograph of the 'foreboding' New England House,[531] two haunting photographs of Terza Roma (EUR),[532] and the painting *Bacchus* by the 'uomo terribile' Michelangelo (an archangel by name and, as described by Pope Julius II, a 'terror-inducing man'). Significantly, it also features two reproduced images in three frames (Fig. 30 below) that incorporate fragments of angels - denoted by the presence of their wings. Of these three frames, the first I want to focus on is the one that contains René Magritte's surrealist painting *Le Mal du Pays / Homesickness* from 1940 (Fig.30, Number 24 below) - which features a dark melancholic figure resembling Magritte with black angel's wings leaning over a bridge contemplating the river, and possibly suicide?[533] Furthermore, I want to consider the depictions included on the same page,[534] which comprises two spliced fragments of Leonardo da Vinci's *Annunciation* (Fig. 30, Numbers 22 & 23 below) where, in the first cropped image (Number 23), Mary is removed from the narrative scene, and instead, the focus is clearly on the Archangel Gabriel - an angel of death in Biblical tradition.

[530] These two "genealogically linked" works by Ingres and Le Corbusier directly impact a new atmospheric order in the subsequent *Masque* projects (generally dated from 1979 onwards), and importantly, foregrounds those things Hejduk describes as "unrevealed" in impacting the morphology of his subsequent works. Hejduk, 127.

[531] In his commentary on the New England, Hejduk is quite specific in relating New England to the European custom of anonymity suggesting that "*New England is all mask!."* His own interpretations of New England focus on the "unrevealed" and "foreboding" qualities of this setting- specifically as they relate to the "tragedy of our times" and an age of Pessimism, Hejduk, 132.

[532] In Hejduk's essay on the Casa Malaparte, he refers to the Palazzo della Civiltà Italiana (1937) by the architects Giovanni Guerrini, Ernesto Bruno La Padula and Mario Romano, in distinctly angelic terms- declaring he to understood it through its surrealist and "de Chiricoesque genealogy," and interpreting their essential quality as, "an expression of a past disaster and indicating a future warning." Hejduk, "Cable from Milan," 8.

[533] It is well known that Magritte's own Mother Regina, who having suffered a bout of serious depression, committed suicide by throwing herself off a bridge and into the River Sambre. Having gone missing from her home, Margritte later recalled that the family followed her footsteps to the bridge where the footsteps disappeared. Although Magritte never offered any explanation of his work or admitted these associations, the image of his mother's death occurs in several of his later paintings, perhaps most notably in *The Musings of the Solitary Walker* (1926). Suggesting a link with depression, Magritte's original title for this painting was "Menopause" (a period of depression). For more detailed readings of these aspects of Magritte's work, see: Milton Viederman, "René Magritte: Coping with Loss-Reality and Illusion," *Journal of the American Psychoanalytic Association* 35, no. 4 (August 1987): 967–98, https://doi.org/10.1177/000306518703500408.

[534] John Hejduk, "Silent Witnesses," *Perspecta* 19 (1982): 73.

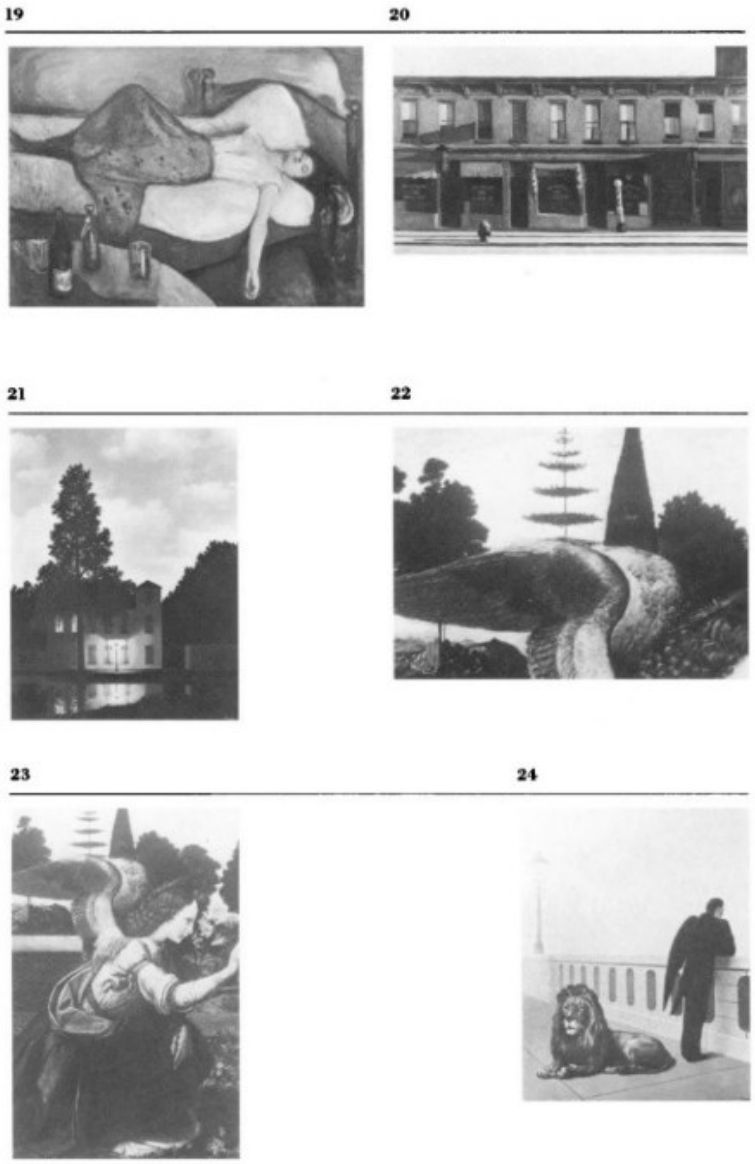

Figure 30 John Hejduk, *Silent Witnesses* (1982). In *Perspecta:* Vol. 19, 73.

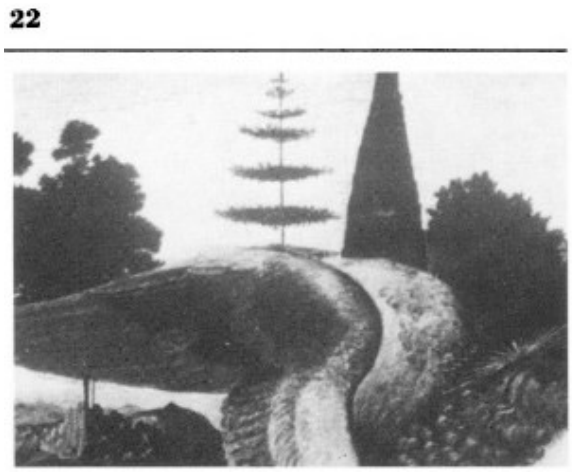

Figure 31 John Hejduk, (No.22) from *Silent Witnesses* (1982). In *Perspecta:* Vol. 19, 73.

At first, when we simultaneously perceive a change in scale and intent, it is not apparent what the relationship is between the first cropped image and the magnified second image (Fig. 31, Number 23). Recalling the way that Hejduk writes elsewhere about his experiences of the La Roche House and the *Madame d'Haussonville* 'terror painting', one way we might read this mechanical enlargement is think about how it acts as both a means to reveal and to terrify.

In the staged removals of traditional understandings of the role of the Archangel in da Vinci's *Annunciation*, Hejduk's desaturation and magnification of it challenges its conventional reception. The enlargement of the angel's wing corrupts the traditional meaning inherent in the scene such that it heightens its discomforting 'otherness'. It thus shares correspondence with what Hejduk describes as the "unrevealed" characteristic of the *Madame d'Haussonville* "terror painting" [535] by Ingres; its monstrosity similarly signalled through bodily deformation in the rescaling and enlargement of the hands. Thus, the uncanniness of Hejduk's re-presentation of the Archangel is not so much the sight of the angel being tortured (like for example, the racking of "The Crucified Angel" from Bovisa, (Fig. 32 below), but instead, the re-reading of da Vinci's angel through its enlargement constitutes a process of *unmasking* by Hejduk. It is the momentary revealing where the angel is no longer an agent of salvation, but is instead, emblematic of a wider sense of loss refracted through images of the entrapment and suffering. Including a reference to da Vinci, Hejduk seems to indicate this 'otherness' obliquely in his poem "To Madame d'Haussonville" when he refers to the monstrous living-nightmares produced by Henry Fuseli:

> there are no reflections within Madame d'Haussonville only opacities which sink into the cloth and folds of a Fuseli monster the arm holds the drape of a hidden birth (…) her smile shames Leonardo red bow the wait hands are suspended.[536]

[535] Hejduk, *Mask of Medusa : Works, 1947-1983*, 127.
[536] Hejduk, 103.

Figure 32 John Hejduk, “The Crucified Angel” from *Bovisa*, 1986, Painting with ink on paper, 100 × 65 cm (39 3/8 × 25 9/16 in.). Reference number: DR1988:0436:049. Part of: DR1988:0436:001-060, Bovisa. John Hejduk fonds Collection. Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA.

The Berlin Masque

We return here to consider how these phenomena of loss, of unrevealed quality, and of latent cultural memory become differentiated in Hejduk’s trilogy of Berlin projects: *Berlin Masque, Victims* and *Berlin Night.* Produced as part of a city-wide program for the International Building Exhibition 1981, and published under ‘Frame 7: 1979-1983’ in Hejduk’s book of collected works *Mask of Medusa* (1985), the site plan for the *Berlin Masque*, comprises the two regular geometric forms of a triangle and square, both with contoured/rounded edges and imagines a boundary enclosure of hedges 12-feet high.[537] It features 28 “elements/structures,” as Hejduk sometimes called them, that spread across the two sections of the site where a single element –the “Cross Over Bridge’ – connects both parts of the deliberately maintained split-site condition. Above the site plan and on the same page is a photograph of a model (similar to the one shown below in Fig. 33) which describes more of the three-dimensional aspects of the project. It draws attention to the physical remains of the Prinz-Albrecht-Palais complex that had been the site of Nazi torture chambers during World War II.

[537] Hejduk, 384.

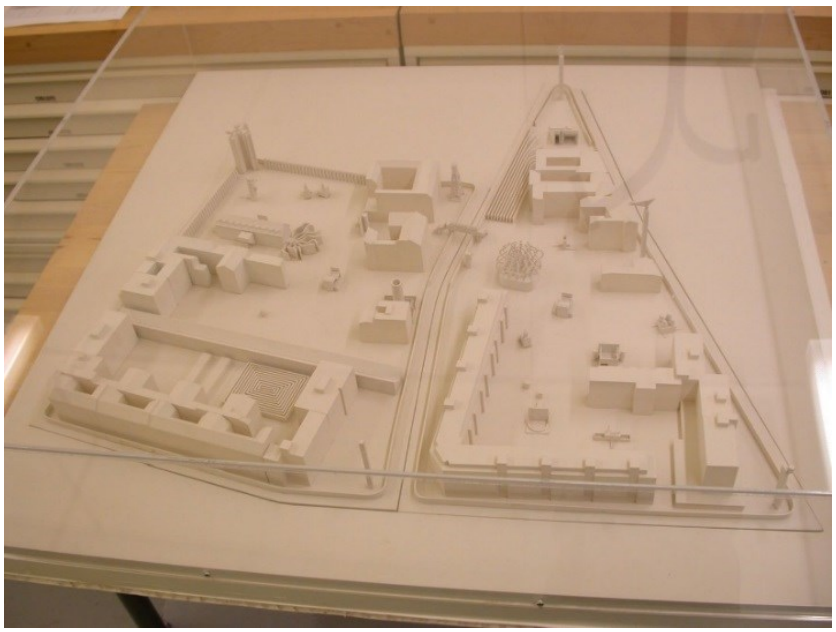

Figure 33 John Hejduk. *Berlin Masque* (1981): "Presentation Model." Media: Painted wood (painted wood and metal) / bois peint Size: 9.8 x 92.6 x 92.7 cm. Reference number: DR1998:0098:109. John Hejduk fonds Collection. Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA.

These two architectural representations are counterpointed by a pair of texts on the opposing page – one by Italo Calvino and one by Honoré de Balzac, both of which were included in the brief for the competition for a memorial park for which Hejduk's project was an entry. The Calvino extract describes the invisible city of Maurilia, where "city after city may follow one upon the other in the same spot, with the same name, rising and falling with nothing to say to one each other."[538] This was a possibility - read in the historical context of Berlin - that Hejduk clearly found disturbing and denounced it in a poem when writing:

> The unacceptability of the
> erasures
> and of the unaccountable
> disappearances
> wherever and whenever
> throughout the world. [539]

[538] Italo. Calvino, *Invisible Cities*, ed. Giulio. Einaudi, trans. William. Weaver (London: (translation copyright 1974). Harcourt Brace Jovanovich, Inc., 1972). Quoted in Hejduk, *Mask of Medusa,* 385

[539] John Hejduk, *Such Places as Memory : Poems, 1953-1996 / John Hejduk* (Cambridge (MA) and London (UK): The MIT Press, 1998), 58.

In his poem *Berlin Looms,* which is presented in the *Berlin Masque* sketchbook format, Hejduk reiterates this sense of the felt presence of what was absent, writing that:

> the vanished can
> still be felt
> banal stanchions
> of rusting concrete
> envelop the outline
> […]
> the void
> […]
> the canal became
> a gelatin
> the plan had been
> erased [540]

Dealing with the city of Berlin at a time that was still defined by the Berlin Wall and the void separating West Berlin from East Berlin of the German Democratic Republic (GDR, or East Germany), it is clear from Hejduk's introductions that his socio-political interest in it - was motivated by the way the city acts as a physical repository of historical memories and anxieties. After all, it was a city that had been defined by a history of destruction and was subjected almost total annihilation after World War II, where the residual nature of the remains of the city, as Andreas Huyssen writes of it, became a type of script and an assembly of signs that were "part palimpsest, part *Wunderblock*."[541] Huyssen elaborates on this where he writes "[t]he city-text has been written, erased, and rewritten throughout this violent century, and its legibility relies as much on visible markers of built space as on images and memories repressed and ruptured by traumatic event."[542] Referring to the destruction of the city brought on by the saturated bombing campaign of the city by the Allied bombers in 1944-45, Huyssen maintains that Berlin can be distinguished as a city-as-text primarily from a reading of it as a historical document. Echoing Hejduk's thoughts on it in his poem *Berlin Looms*, Huyssen maintains that Berlin is "marked as much, if not more, by absences as by the visible presence of its past, from prominent ruins such as the

[540] Hejduk, *Mask of Medusa : Works, 1947-1983*, 388.
[541] Andreas Huyssen, "The Voids of Berlin," *Critical Inquiry* 24, no. 1 (1997): 60.
[542] Huyssen, 59–60.

Kaiser-Wilhelm-Gedächtniskirche at the end of the famous Kurffürstendamm to World War II bullet and shrapnel marks on many of its buildings."[543]

Describing the formation of successive voids in the city, Huyssen assessment of these residual urban spaces is that they are remnants left over from a discontinuous and ruptured history. For Huyssen, the notion of void as it permeated Berlin was that of a spatiotemporal construct - Berlin *as* void, he says, is "more than a metaphor, and not just a transitory condition."[544] Instead, it carried significant socio-historical significance. For example, there was the apparent void between both sides of the Berlin Wall in the form of the mined no-man's-land that was enclosed by the concrete Antifascistischer Schutzwall or Antifascist bulwark from August 13, 1961, until November 9, 1989. Indeed, writing in 1997, Huyssen points out that there was a period of time when the centre of Berlin from the Brandenburg Gate to Leipziger Platz was considered nothing more than a voided urban wasteland - merely a "wide stretch of dirt, grass, and remnants of pavement."[545] Yet, the idea of void permeated the city in other ways too:

> All of West Berlin itself always appeared as a void on East European maps: West Berlin of the cold war as the hole in the East European cheese. Just as weather maps on West German television for a long time represented the GDR as an absence, a blank space surrounding the Frondstadt Berlin.[546]

If this sense of destruction and aftermath condition, establishes Hejduk's reading of the city as an urban ruin and palimpsestic script impacted by these voided formations, it is hard not to be reminded of Beckett's characterisation of the ruinous landscapes in Saint-Lò after World War II. Recalling his piece of reportage, *The Capital of the Ruins* (1946) which has been mentioned here earlier – we are reminded how it anticipates, with its references to ruination and "conception of humanity in ruins,"[547] the dread-filled settings of his writings yet to come. We will have already seen how these direct experiences of the War when working with the Irish Red Cross impacts Beckett's writing - to the extent they penetrate his literary and theatrical landscapes

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[543] Huyssen, 60.
[544] Huyssen, 62.
[545] Huyssen, 65.
[546] Huyssen, 64.
[547] Samuel Beckett, "The Capital of the Ruins," in *Samuel Beckett : The Complete Short Prose 1929-1989*, Gontarski, (New York: Grove Press, 1995), 278.

and become visually conditioned in the desolate landscape and grey nothingness in *Endgame*. Moreover, when we think about the positioning of Beckett's theatrical characters - doubly positioned as both angels and ghosts – angels because of their communicative agency of forewarning, and ghosts, because they are traces of past presences – it is not difficult to interpret Hejduk's own troop/troupe of characters in the *Berlin Masque* as acting in a similar way.

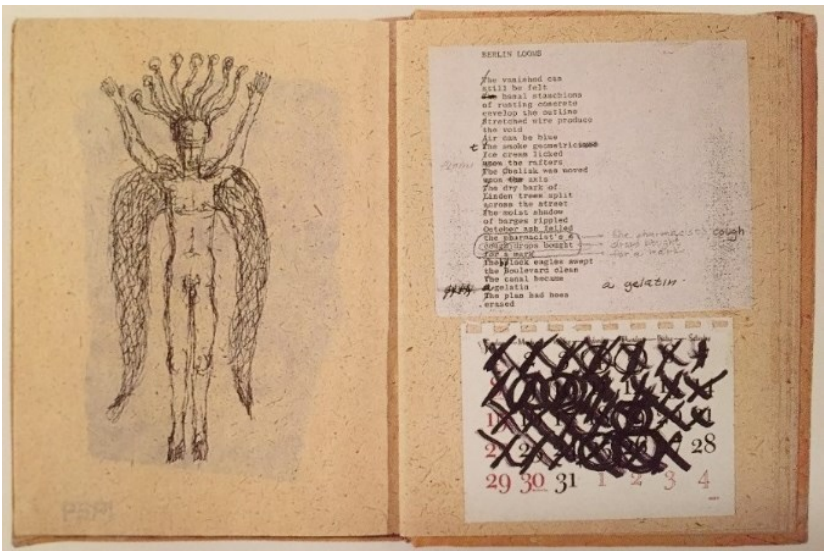

Figure 34 John Hejduk. *Berlin Looms* from "Berlin Sketchbook": FRAME 7 1979-1983 in *Mask of Medusa (*1985), 388.

We can interpret these meditations on absent auratic presences, for example, by considering the opening sentence of the poem *Berlin Looms* that Hejduk accompanies with the winged figure of an Angel (Fig. 34 above) and is described in discernibly ghostly terms when he writes "the vanished can still be felt."[548] There are other ways to think about these relationships also - especially given the connection between the site of the *Masque* and the history of Nazi atrocities on the site and wider absences in the city. While Wim dan den Bergh has observed the *Berlin Masque* can at first appear to "carry us back to the naïve world of play - the paradoxical, mysterious reality of the childlike imagination,"[549] it is also possible to read how some of the cast of allegorical "Subjects/Elements" of the Masque (much like Beckett's theatrical characters) mediate these absent presences and obliquely embody such characteristics in the physical forms:

[548] Hejduk, *Mask of Medusa : Works, 1947-1983*, 388.
[549] Wim. van den Bergh, "Voiceless Reason Silent Speech," in *Berlin Night* (Rotterdam: NAI Publishers, 1993), 7.

Wind Tower, Watch Tower, Bell Tower, Clock Tower, Water Tower, Observation Tower, Guest Towers, Pantomime Theatre, Reading Theatre, Public Theatre, Cross Over Bridge, Silo Passage, Book Market, Maze, Masque, Mask Taker, Shopping Booths, Public Facility, Lottery Woman, Waiting House, Caretakers House, House for the Eldest Inhabitant, Neighborhood Physician, Arbitration Hall, Conciliator, Units A and B, Wall Hung Units, Hedge-Gate.

There is a distinctly unsettling aspect to some of these that perhaps emanates from Hejduk's understanding of the divided aftermath city. We get a sense of this from his initial objection to the extract that describes Calvino's 'invisible' city of Maurilia where "city after city may follow one upon the other in the same spot, with the same name, rising and falling with nothing to say to one each other."[550] Disturbed by such an idea in the context of Berlin, his textual counter-response and objection to this affirm "[t]he unacceptability of the erasures and of the unaccountable disappearances."[551] We see a resistance to this notion in the actual forms and structure of the "Elements" in the Masque - where the architectural objects mimetically transact the aftermath conditions of the city.

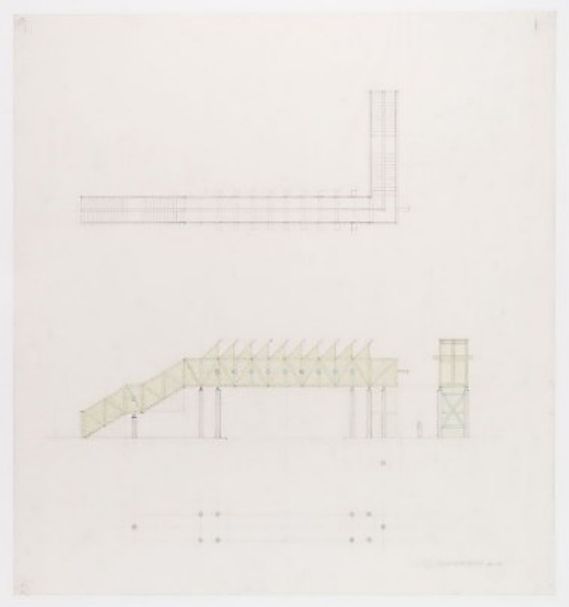

Figure 35 John Hejduk. "Elevation and plan of a bridge, Berlin Masque, Berlin, Germany". Original title: "Cross: over bridge." Medium: color pencil and graphite on translucent paper. Size: 99 x 92 cm. John Hejduk fonds Collection. Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA

[550] Calvino, *Invisible Cities*. Quoted in Hejduk, *Mask of Medusa,* 385
[551] Hejduk, *Mask of Medusa : Works, 1947-1983*, 388.

We can further interpret these qualities, for example, in the deliberately maintained split-site condition, which echoed the wider urban situation in Berlin, which had been impacted by war - and remained ruptured and divided. We also see this in the element/construction that transitions this phenomenal gap or void between both sides of the side – the "Cross Over Bridge" (Fig.35 above). While, in one way, this character (object) facilitates connection between both sides of the site, on the other, it also surely compresses the sense of spatial separation and void to such an extent that any (subjective) bodily sensation of passage or transition only acts to pronounce the real existing void that ruptured the city. We can think about these performative phenomenon in relation to Hejduk's statement on the Masques where he says that "[t]he many masks of apparent reality have made me wonder, speculate and ponder the revealed and the unrevealed,"[552] and can expand our thinking on this by considering the way that other "Elements" of the Masque synthesise other subjective experiences. For example, on the first reading of them, the functions of the "Watch Tower," "Observation Tower," and "The Clock Tower" all seem benign, but at the same time, they evoke images that are easily associated with penitentiary sites and systems connected to Nazi internment sites. For example, thinking of Hejduk's mobile Clock Tower on wheels and moved on rail tracks, these relationships between cultural object and historical memories seem to compress when viewed against Anselm Kiefer's remark that when "[w]e see railroad tracks somewhere and inevitably think of Auschwitz."[553] While this may be an unintended correspondence in this case? what might be more certain is these forms of mediation in Berlin provide a distinct series of registers to visually observe and register the remnants of the city. It thus becomes part of the Masque system that reveals an urban-script and a history of destruction with all its ruptures and elisions.

This is not, however, the only way of interpreting Hejduk engagement with the socio-historic condition of the site or the cultural-historic phenomena of the city. In the case of the "Observation Tower," we will be aware that we have now entered into aerial space with angelic possibilities. As, in the case of the enigmatic angel figure that initially frames the project, we can understand the elevated looking from such Elements in the context of aerial visioning and destruction of the city typical of World

[552] Hejduk, 68.
[553] Matthew Biro, *Anselm Kiefer and the Philosophy of Martin Heidegger* (Cambridge, UK: Cambridge University Press, 1998), 277. Quoted in Hell, "The Angels Enigmatic Eyes , or The Gothic Beauty of Catastrophic History in W.G. Sebald's 'Air War and Literature,'" 362.

War II bombing raids. Here we are placed conceptually and literally 'on high' above the city and are held in sombre suspension like the melancholic angels in *Wings of Desire* watching over Berlin. From such elevated/angelic positioning, it is easy to imagine a visual transaction between the masque and the city such that we become aware of the divided site below while simultaneously looking-at the divided city beyond it. It is here we might witness and interpret the aftermath condition of the city – a series of haunted voids and remnants and suggests the compression of multiples types of presencing. It is with such arresting looking (both literal and phenomenal) that Hejduk confronts the catastrophic history of the city – bringing us conceptually close the image of the Medusa (Fig.36) that Hejduk incorporates as a leading image/emblem for the project but also close to Benjamin's emblematic angel, *Angelus Novus*.

Figure 36 John Hejduk, drawing of the Medusa from "Berlin Sketchbook." *Berlin Masque:* Frame 7 1979-1983, *in Mask of Medusa* (1985), 387.

Here, we are reminded that Benjamin's description of it, which also focusses on the angelic gaze, shows "an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring."[554] Comparable to Benjamin's angel who is both a "purifier and an exterminator"[555] with the potential of heralding not a time of redemption but a time of terror, Hejduk's quasi-angelic figures in the *Berlin Masque* have lost their message of hope in the face of his epochal pessimism. This reading of a broader epochal situation is conveyed elsewhere by Hejduk when he suggests that:

[554] Benjamin, *Illuminations*, 258.
[555] Yves de Maeseneer, "Horror Angelorum: Terroristic Structures in the Eyes of Walter Benjamin, Hans Urs von Balthasar's Rilke and Slavoj Zizek," *Modern Theology* 19, no. 4 (2003): 515, https://doi.org/10.1111/1468-0025.00234.

> This is the time for drawing angels. Angels have to do with crucifixion in a strange way. You know from 'Salambo' the Flaubert book there is a battle going on in Carthage. And one of the armies comes marching along. They hear terrifying screams of an animal. They come over the hill and when they come over the hill, they see a lion that has recently been crucified ... The invading army speaks 'what kind of people are these that crucify lions?' So you had animal- the crucifixion of men, of lions and animals you had the crucifixion of men, and then you had the crucifixion of gods. We're in a time that we have the ability to crucify angels.[556]

Clearly, in Hejduk's telling, an era that crucifies angels is a late one, coming as it does after the atrocities of the mid-twentieth century, and in it - architecture's inadequacies lie exposed. The crisis of representation under a condition of epochal lateness - post-Holocaust and post-World War II – demanded, in relation to Beckett, a new type of form, not a renunciation of form, but a "form [that] will be of such a type that it admits the chaos (…) a form that accommodates the mess."[557] Moreover, this was equally the central problem addressed by Adorno's dictum, "[t]o write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry today."[558] While to many the absoluteness of this assertion has appeared problematic, it points to Adorno's conviction that the harmony of lyric form can merely draw an ideological veil across a dissonant and damaged reality. Indeed no 'positive' expression of harmony remains possible to art; instead it can only be indicated negatively through its opposite. The barbarism of post-Auschwitz production, then, would inhere in its false depiction of coherence and the illusory image that it presents of a world, that has passed beyond any condition to which representation could be adequate. Artworks must acknowledge this, and struggle to wrest their response to it from within their form. In this way, if a post-Holocaust poetics is thinkable, it would be one that is dissonant and awkward, founded in abnegation of the naturalism of the lyric.

Berlin Night: (anti)Memorial form

While it is notable that Hejduk's works increasingly depict angels from this period onwards, we should be cautious in considering their presence to indicate any form of

[556] Hejduk and Shapiro, "The Architect Who Drew Angels," 73.
[557] Driver, "Beckett by the Madeleine. (Reprint)," 219.
[558] Adorno, *Prisms*, 34.

redemption. Instead, Hejduk's reintroduction of the image and figure of the angel exemplifies epochal lateness in the way it draws upon the angel's paradoxical character. The angel for Hejduk is no longer an agent of salvation but is instead emblematic of a broader sense of loss refracted through images of the entrapment and suffering of these hitherto transcendent beings. Rather than attempting to set up some familiar memorial form in the *Berlin Masque*, Hejduk's introduction of the angel figure enacts a mode of catastrophic discourse performatively. Thus, many of Hejduk's cast of figures in *Berlin Night* appear to roam freely across the city. They are angels that have become ghosts – a recognition that the angel's attempt to open up a gap in the continuum of historical progress is a failed one. They are residual figures left to transact what Beckett refers to it in *Endgame,* as a "corpsed" world - attempting to meditate on these conditions of loss.

> HAMM: Nothing stirs. All is –
> CLOV: Zer –
> HAMM: (violently). Wait till you're spoken to. (Normal voice.) All is ... all is ... all is what? (Violently.) All is what?
> CLOV: What all is? In a word. Is that what you want to know? Just a moment. (He turns the telescope on the without, looks, lowers the telescope, turns toward Hamm.) Corpsed. (Pause.) Well? Content?[559]

The third *Masque* of the Berlin trilogy, the graphical qualities of the elements/constructions of *Berlin Night* are much more heightened than the other two Berlin projects. In Hejduk's depiction of the elements (Fig. 37 below for example), they are decidedly intermediate figures situated in indeterminate locations. In terms of their representational style, they defy normal perspectival conventions and are presented as flattened frontal projections. In this sense they recall some of the Cubists works, resembling Juan Gris' *The Violin Painting* (1916) or Picasso's study *Still Life on a Table* (1947), and perform as an architectural still-life.

[559] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 25.

Figure 37 John Hejduk. *Berlin Night* (1989): “Building of Time, Museum of Japanese Armor, End of Night Structure, Structure for the Study of Dürer's Etchings, and Museum of Teutonic Armor”. Media: Watercolour on paper, mounted on board. Sheet size: 27.2 × 21.6cm. Reference number: DR1998:0120:016 Part of: DR1998:0120:001-030, Sketches. John Hejduk fonds. Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA.

With its very specific temporal setting – not just in Berlin, but a Berlin *night*, these placeless dream-like figures start to resemble the shades that inhabit the land of the dead and Hejduk’s presentation of them here *might* be presented as a dramatic interiorisation. We seem to be invited to experience them in a way he describes elsewhere as, “observed both from a distance and internally (close-up): we can become internally ingested by it, become part of its interior. Instead of just being an outside observer or an outside spectator, we can become part of its very interior organism.”[560] The word ‘might’ is emphasised above – primarily because of the difficulty of their presence, which has notable absences. For example, there is no perspectival depth to the elements, which makes it unclear if they possess bodily form or not. With their lack of any discernible shadow, it makes it difficult to determine whether they differ in height or form when set-against the wavering horizon line. In the way their boundary or demarcation has slipped to such an extent we could claim they have become ghostly and delimited beings in the conventional sense of occupying architectural space. These figures then, resemble the conditions Hejduk

[560] Hejduk, *Mask of Medusa : Works, 1947-1983*, 313.

recounts the story of Babar and become constituted as something like a "phenomenological projection"[561] into architectural space.

In this sense, their spectral/ghostly quality seems especially significant to Berlin. Not only does the title of the project seem to obliquely reference Max Beckmann's *Nacht (The Night)* painting (1918-1919)[562] that portrayed post-war disillusionment, but in the following extract from *Berlin Night*,[563] we are also reminded of the significant destructive forces unleashed historically on the Jewish citizens of Berlin during the infamous *Kristallnacht* or *Night of Broken Glass* (1938) - when hundreds of Jewish Synagogues and buildings were destroyed and estimates indicate some 30,000 Jewish men were taken to concentration camps.

> Once a year the mobile units move out from their enclosed structures and continue on a premediated route stopping at all synagogue sites that existed in Berlin during the 1920s and early 1930s. At each site a shovel full of earth is removed and placed in a large wagon pulled by horses. After completing the journey the mobile units return to the place of their origin. The earth gathered is placed with a marked circle, which over many years form a mound.[564]

Like the ghostly figure of the woman in Beckett's *Ill Seen Ill Said* – the ghost as revenant – Hejduk's description of the structures here inscribes a series of repetitive gestures of coming-in and going-out that heightens their fleeting and ghostly qualities. It is an elaboration on Hejduk's position that we are "continuously going in and out of the past and future, cyclical,"[565] and corresponds in this instance to the particular hauntedness that filmmaker Wim Wenders alludes to in Berlin when he writes:

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[561] Hejduk, 63. The significance of the Babar children's fable resonates in a particular way for Hejduk. Initially describing reading it as a bedtime story to his daughter Renata, in turn, Hejduk recognizes the inversion that occurs in the Elephants between Day-time and Night-time. Of one double-page drawing containing both day and night scenes, whereas the daytime scene shows flying elephants annotated with captions of "goodness, hope and optimism," the night-time scene signals in Hejduk's mind- a loss of optimism, understood in the portrayal of the same animals a series of monstrous figures that are now captioned by such terms as "greed, jealousy, and so forth".

[562] Lackner suggests "Beckmann blames human nature as such, and there seems to be no physical escape from this overwhelming self-accusation. Victims and aggressors alike are cornered. There is no exit." See: Stephan Lackner, *Max Beckmann (Masters of Art Series)*, New Edition (New York, US: Harry N. Abrams, Inc, 1991).

[563] In fact, there are several instances in the drawings and illustrations in *Berlin Night* when Hejduk refers to Beckmann directly by name.

[564] John Hejduk, *Berlin Night* (Rotterdam: NAi Uitgevers, 1993), 19.

[565] Hejduk, *Mask of Medusa : Works, 1947-1983*, 59.

"Behind the city of today (…) There are other ghosts from the past too, shadowy presences visible to the angels: previously fallen angels and grim demons that had rampaged through the city and the country and put on their worst and bloodiest spectacle.[566] Wenders continues:

> There is more reality in Berlin than in any other city.
> It's more a SITE than a CITY.
> To live in the city of undivided truth, to walk around with
> the invisible ghosts of the future and the past.[567]

Seen in a similar way, might we be justified in seeing Hejduk's constructions that wander across the site as spectral things? – threshold objects corresponding to Wender's angels which are a sort of carnivalistic creature (carnival: literally, flesh and set-aside) held in a sombre suspension but desiring incarnation. However, Hejduk's depictions of such angelic systems should not be misinterpreted in any way as signalling a celebration of things to come. Instead, these figures and their powerlessness open onto the ruins of history and are emblematic of its horror rather than any narrative of redemption. These transactions of free exchanges between these subjects/objects, elements and characters - constitute a type of spectral wandering. Like Wender's angels, they are entrusted with watching over a city and witnessing everyday events - melancholic half-life presences that do not so much take up a position upon the site, as haunt it.

Figure 38 Wim Wenders, Still image from *Wings of Desire* (1987). Axiom Films. Available at htts://vimeo.com/119554506 at 44 seconds.

[566] Wim Wenders, *The Logic of Images : Essays and Conversations*, ed. Translated by Michael Hoffman (London, Boston: Faber and Faber, 1991), 79.
[567] Wim Wenders, *The Logic of Images : Essays and Conversations*, ed. Translated by Michael Hoffman (London, Boston: Faber and Faber, 1991), 74.

Victims: An incremental space for victims of the Holocaust

The project *Victims* (1984), chronologically the second *Masque* of Hejduk's trilogy of projects for Berlin (Fig's 39 and 40 below), and although unbuilt, Hejduk's desire for it was to have it presented to the citizens of Berlin where they would decide whether to construct it or not. Existing non-hierarchically and constituted in multiple ways - through taxonomies of subjects/objects (Fig.40) and drawings of structures in various formal relationships (Fig. 39) – *Victims* fragmentary form establishes an enigmatic condition and any obvious entry point into this system is initially withheld. It is a complex system that eschews any totalising view and, in the way that Hejduk conceives it - a distinct chronotope: "a place to be created over two 30-year periods, created in a growing, incremental place-incremental time."[568]

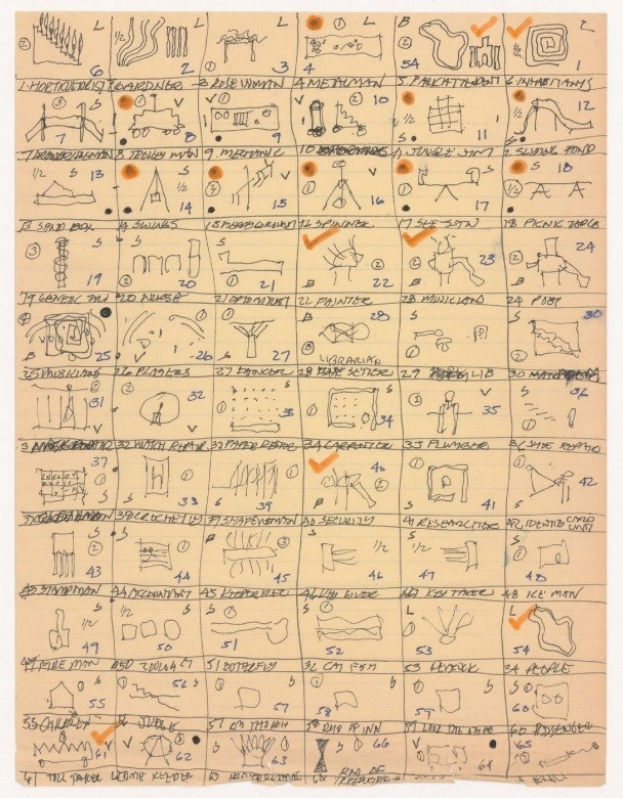

Figure 39 John Hejduk. Table and list of characters and structures for *Victims I* (1984). Technique and media: Drawing in ink on 3 sheets of paper joined together with adhesive tape. Dimensions: sheets (joined): 30 × 21,7 cm (11 13/16 × 8 9/16 in.). Reference number: DR1998:0109:002:002. Part of: DR1998:0109:002:001-037, Sketches, diagrams, and lists. John Hejduk fonds Collection. Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA.

[568] Hejduk, *Victims: A Work*, n.p.

Figure 40 John Hejduk. Sketches for *Victims I.* Technique and media: Ink on paper. Dimensions: sketchbook: 26 × 36 × 2 cm. Reference number: DR1998:0109:001:001. *Part of* DR1998:0109:001, Sketchbook, Victims I, 1984. John Hejduk fonds Collection. Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA.

Victims is similar to the earlier *Berlin Masque* in that it is developed through the illusionary and transgressive mode of the Masque system. These elements are neither limited in the sense they are only performance pieces - nor books that only contain architectural observations and fictive designed constructions. Instead, where Hejduk eschews normal categorical boundaries and fails to designate any hierarchical distinction, he does so, by relegating the primary mode of *Victims* such that its authoritative mode is, as Raoul Bunschoten has observed, "all of these, though none is the sole embodiment of the project."[569] It thus requires that we constitute it in allegorical mode. While it exists as much as a range of picture-signs or rebus - constituted as a type of negated spatiotemporal experience - it is also understood in the sense that these are spaces with "no duration, yet we are able to 'live' (in) them."[570] As Hejduk wrote of them at the end of the Berlin Masque:

> So completes the masque which in a way composed into a masque in our time, for as it was necessary for the highly rational-pragmatic city of 15th century Venice to create masques, masks, masses for its time in order to function, it would appear that we of our time must create masques (programs ????) for our times.[571]

In an interview, David Shapiro turned his conversation with Hejduk towards the question of artistic production in the wake of the Holocaust and asks:

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[569] Raoul Bunschoten, "OTOTEMan, or 'He Is My Relative': John Hejduk: VICTIMS / The Collapse of Time," *AA Files* 13 (1986): 74.
[570] Bunschoten, 74.
[571] Hejduk, *Mask of Medusa : Works, 1947-1983*, 152.

> S: Let's talk about the terror. We live in an age in which Adorno said after Auschwitz there can't be a lyric poem. … You've brooded on the Holocaust. It's almost a subject that is too terrifying to talk of. You've written victim's ceremonies. How have you been able to deal with that?
> H: "Victims" is … it's a book – but something else is – it's the work I leave. I don't know how to say that but that's simply the work I leave addressing that problem – not problem. You can't call it a problem … It's something else and the "Victims" book is my elliptical … approach to horror.[572]

Hejduk's description of *Victims* begins to reveal the project in a distinctive way. As we have seen in relation to the two previous projects for Berlin already discussed, he advocates the possibility of architecture's agency as a mediator of past presences as a way of advancing the discourse on Germany's catastrophic history and the pronounced sense of voided presence in Berlin. Hejduk's comments suggest that he regarded the absent presences in the city in terms of a vaporous miasma emitted from the ground. In his interview with Shapiro, he says that:

> although the buildings had been destroyed and had disappeared, the aura came through the ground. In other words, the physicality of the buildings were not there, but one could feel the sense of structures having been there …. There were the disappearances that had occurred, but yet the atmosphere of these structures was coming through the earth.[573]

Like the scopic regime of looking-at and confronting the divided city of Berlin from the "Observation Tower" in the *Berlin Masque*, in *Victims,* he similarly seems to withdraw any residual optimism that we might have learnt from the catastrophes and historical losses. Insisting on the need to confront these catastrophic images, Hejduk mediates these in his poem "Thoughts of an Architect: The *X-Ray*," which accompanies the *Victims* project:

> **The X-Ray**
> To take a site: present tracings, outlines, figments, apparitions, X-rays of thought. Meditations on the sense of erasures. To fabricate a construction of time.
> To draw out by compacting in. To flood (liquid densification) the place-site with missing letters and disappeared signatures. To gelatinize forgetfulness.

[572] Hejduk and Shapiro, "John Hejduk or The Architect Who Drew Angels," 76.
[573] Hejduk and Shapiro, 76.

1 That architectural tracings are apparitions, outlines, figments.
They are not diagrams but ghosts.
2 Tracings are similar to X-rays, they penetrate internally.
3 Erasures imply former existences.
4 Drawings and tracings are like the hands of the Blind touching the surfaces of the face in order to understand a sense of volume, depth and penetration.
5 The lead of an architect's pencil disappears (drawn away) metamorphoses. [574]

Constituted under the signifier of spectral visuality, *The X-Ray,* Hejduk situates his drawings as shadowy traces akin to those of that *spectralising* instrument.[575] We are now invited to look at the project transpicuously (Latin, *transpicere* to look through: *trans* + *specere*), and are subjected to simultaneous viewing of it from both the inside and outside that thereby collapses the normal separations between object and subject. The X-ray – literally, a producer of 'Wake' images[576]- affirms the close relationship between formlessness and affiliations with death in the technological production of the images. According to Otto Glasser who compiled a series of reflections on Wilhelm Röntgen's experiments with the X-ray, "many people (…) reacted strongly to the ghost pictures."[577]

Among the first published X-ray images that Röntgen produced was that of his wife Berthe's (1895). The image titled *Hand mit Ringen (Hand with Rings)* (Fig. 42 below) shows the skeletal mass of bone in Bertha Röntgen's left hand depicting her wedding ring. Such was the impact of the transgression of form and material of the woman's interiority and sensing the uncanny transgression of her flesh, it is said that Bertha Röntgen shuddered at the "vague premonition of death."[578] Glasser also informs us of the case of the editor of the *Grazer Tageblatt* who, having had an X-ray taken of his head by Röntgen and having seen the image, "absolutely refused to show it to anybody but a scientist. He had not closed an eye since he saw his own death's head."[579] The inscription that takes place here is a projection of the subject's death-

[574] Hejduk, *Victims: A Work*, n.p.
[575] Mark Dorrian, "Clouds of Architecture," in *Writing on the Image: Architecture, the City and the Politics of Representation* (London, UK: I.B. Tauris, 2015), 112–13.
[576] I am thinking specifically here of the Wake Photographs of Katy Tyrrell that formed an introduction between John Minihan and Samuel Beckett, see more on this at, "Photographs of Ireland Landscapes and Portraits of Ireland," John Minihan Blog, n.d., http://johnminihan.blogspot.com/p/athy-county-kildare.html.
[577] Otto Glasser, *Wilhelm Conrad Röntgen and the Early History of the Röntgen Rays*, ed. Charles.C Thomas (San Francisco, US: Norman Publishing, 1993), 81.
[578] Glasser, 81.
[579] Glasser, 81.

image projected onto a screen. It is a profound moment of significance, and like Freud's discovery of formlessness inside Irma's body, reveals both an architecture of voided absence and terrifying futurity. As Jacques Lacan writes of Freud's *dream of Irma* it, "leads to the apparition of the terrifying anxiety-provoking image, to this real Medusa's head, to the revelation of this something which properly speaking is unnameable, the back of the throat, the complex unlocatable form."[580]

It is interesting to think about how Hejduk calls upon the X-ray here as a type of witness - capable of evidencing his objection to the agonistics of the site. Reading the x-ray as a type of light-emitting process, simultaneously superimposing and revealing interior figures - it opens up another significant reading of the *Victims* project. Whereas the text describing the site plan of the project "New site plan. Site had formerly contained torture chamber during WWII"[581] is almost silent on the horror suffered by the victims of the Holocaust - on the other hand, the drawings seem different. Produced under the operative term of the x-ray, they are critically positioned in such a way as to ensure that presence is included in absence and thereby begins to align them with what we have come to understand as underlying spatial pathologies of twentieth-century atrocity. For Hejduk, these drawings are '[m]editations on the sense of erasures' that, as he states, "gelatinize forgetfulness," and it is this synthetic architectural X-ray tracing that is most apparent in the *Victims* site plan (Fig. 41 below). Though they exist as absences, Hejduk concedes these invisibilities as 'presences' that imply former existences incapable of being perceived by the human eye.[582]

Like the promise of the early x-ray studies, it creates the possibility that invisible emissions might become manifest on a photographic plate and here Hejduk alternative vision sees them revealed as "apparitions, outlines, figments …. They are

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[580] Jacques Lacan, "The Dream of Irma's Injection," in *The Seminar of Jacques Lacan / The Ego in Freud's Theory and in the Technique of Psychoanalysis, 1954-1955*, ed. Jacques-Alain. Miller, trans. Sylvana Tomaselli (Cambridge, New York, New Rochelle, Melbourne, Sydney: Cambridge University Press, 1988), 163–64.

[581] Hejduk, *Victims: A Work*, n.p.

[582] This type of visioning is sometimes linked with "astral vision" and four-dimensional sight. In her essay, Henderson gives an account of instances of the early 20th Century thinking where it was thoughts that the photographic plate could register both invisible light rays (x-rays) but also other auratic emanations from the body. Given the phenomena the instrument produced, it is one reason why the x-ray became a nexus for both medical and occultist interpretations of the images. See more at: Linda Dalrymple Henderson "X Rays and the Quest for Invisible Reality in the Art of Kupka, Duchamp, and the Cubists," *Art Journal* 47, no. 4 (1988): 323–40.

not diagrams but ghosts."[583] It is in this way that Hejduk develops this distinctive scopic regime or 'ways of looking' in the Berlin Masques that addresses a wider problematic first identified by Adorno - the question of representation and production in a post-Holocaust condition. More recently, and in reviewing W.G Sebald's postwar authorship, Julia Hell articulates this problem of postwar representation and the difficulty of making visible what postwar German literature left invisible: "to look at and make visible what has been hidden from view: the burnt bodies in the streets of bombed-out German cities."[584] In *Endgame* we have seen how Becketts addressed this problem in a refracted way - where Hamm part-blinded-seeing (his 'seeing blindness') is incorporated in the play to heighten the sense of carceral interiority but also attempting to block out or diminish the grey "corpsed"[585] emptiness in which almost nothing remains. It is there that we have seen that glasses, as instruments of vision, are incorporated as a part of a scopic *regime* - a dramatic fantasy intended to avoid Hamm's risk of interiorising historical guilt. Where, as Adorno writes, that "Beckett's trashcans are the emblem of a culture restored after Auschwitz,"[586] we can also imagine that Hamm's blackened prophylactic glasses register part of a wider problem with confronting the images of the Holocaust during the Nazi regime. According to Julia Hell, we can understand how instances such as this are part of a wider crisis of vision and are attempts to find the balance between an "analytical gaze and its possible affective registers."[587] It is this problem she identifies as a crisis - characterises by the way one is caught somewhere between the acts of *looking-at* and *looking-away*. It exists as the core question within the scopic regime of postfascist Germany and best described as a "cultural formation that follows a logic of visual confrontation and is characterized by a more or less conscious, more or less pronounced, anxiety of looking."[588] Although relating to Sebald retrospective view of the period between 1930 and 1950 when his writings attempted to problematize the visually mediated relation to the National Socialist past, Hell's depiction of this problem is no less relevant to Hejduk's attempts to mediate the past-presences of a Berlin historicity through a distinct visual regime.

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[583] Hejduk, *Victims: A Work*, n.p.
[584] Hell, "The Angels Enigmatic Eyes , or The Gothic Beauty of Catastrophic History in W.G. Sebald's 'Air War and Literature,'" 365.
[585] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 25.
[586] Adorno, "Trying to Understand Endgame," 1991, 143.
[587] Hell, "The Angels Enigmatic Eyes , or The Gothic Beauty of Catastrophic History in W.G. Sebald's 'Air War and Literature,'" 366.
[588] Hell, 366.

Figure 41 John Hejduk, Partial site plan, *Victims I*, (1984). Technique and media: Reprographic copies mounted on translucent paper. Dimensions: sheet: 92 × 145 cm (36 1/4 × 57 1/16 in.). Reference number: DR1998:0109:003:019. Part of: DR1998:0109:003:017-019, Site plans and plans. John Hejduk fonds Collection. Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA.

Figure 42 Wilhelm Röntgen “Hand with Rings.” A print of one of the first X-ray photographs (shows the left hand of Röntgen’s wife, Anna Bertha Ludwig) (December 22, 1895), Albumen photograph. © Röntgen Museum.

It thus seems possible to form correspondences between the revelatory and destructive potential of the x-ray when we read Hejduk's site plan drawing for *Victims* against the wake-like image of Röntgen's first x-ray's above (Fig's. 41, 42). With this juxtaposition and alert to a shared scorched colouration (a pathogenic sign from the radiance of the x-ray?), we are reminded how Röntgen's image not only created a spectacle of the body by penetrating flesh and revealing interiority, but also; how the manifestation of interiority onto an external photographic surface creates an alternative exteriority -where the looking subject now disappears. With the destruction of an inside that is, now separately constituted from outside – we simultaneously perceive the rendering of those interior and exterior parts that are normally subject to separation. With these very particular readings of the X-ray against the project, might we then consider *Victims* as extending in spectacular form – a terrifying ghostly spectacle to the victims of the Holocaust? Particularised by Hejduk's emancipation of the potential of the X-ray (as, artefact, act, and emblem), it thus suggests we treat the project/Masque as a body/thought capable of revealing the unrevealed - an elaborate archival system that subtly transacts presences that had been made invisible or absent. Interpreting *Victims* against these phenomenological and optical expressions, we begin to see how Hejduk positions the architectural project to examine and mediate the distance and immediacy of victims of a catastrophic history. As a historic-visual paradigm, it comprises a distinct political coding that penetrates the foundational archive of the contemporary city of Berlin. Existing as both a complex allegorical arrangement and angelic system, it produces a gaze with specific historical memories that, related to Sebald's alternative mode of looking – consists of a way of looking with a "steadfast gaze bent on reality."[589]

Not only then is Hejduk's X-ray visioning (his angelic-seeing), a distinct visual operation that calls on the destructive and penetrating potential of the x-ray to observe and make visible what had been obliterated, but in the way the x-ray 'sees' by destroying, it is also symptomatic of a wider shift. Under the glare of the x-ray, the site/city-as-body moves from a referent to a sign and from figure to the primary site of inscription. Here, total visibility attempts to mediate total destruction and penetrating visuality carries with it - a form of arresting futurity. In this sense, it establishes the terrifying wake of destruction and unpresencing not in a linear-historical way from past to present, but instead, forms a convergence between past and future in the present.

[589] Hell, 366.

It is a distinct temporal action where, as Geoffrey Hartman has observed, would correspond to Benjamin's Angel where: "catastrophe, instead of remaining fixed in the past, and hope, instead of being an eschatological or future-directed principle, reverse places. Catastrophe becomes proleptic (…) it ruins time and blocks, even as it propels, the angel."[590]

It is perhaps restrictive only to think about these works in relation to the Holocaust and the horrifying forces of modernity. Yet, in their agonistics of near-silence and phantasmal visuality they offer an important response to them - working to subsist in their ongoing aftermath. So, Beckett's characters survive only to suffer the incarceration of an unending half-life without limit, while Hejduk's cast of subject/objects are suspended within a passion play or eschatology from which any redemptive moment has been stripped away. Remnants of the fall-out of progressive history, their dissonant poetics recall Adorno's counterblast to Hegel that: "No universal history leads from savagery to humanitarianism, but there is one leading from the slingshot to the megaton bomb."[591]

[590] Geoffrey H. Hartman, *Criticism in the Wilderness : The Study of Literature Today* (New Haven, US: Yale University Press, 1980), 77.
[591] Adorno, *Negative Dialectics*, 320.

VOLUME [III]

Figure 43 John Hejduk, *Enclosures* (E-21) (1999-2000) Ink, gouache, and metallic paint on Hejduk office stationery 11 × 8 1/2 in. (27.9 × 21.6 cm). Anonymous gift 2000-009.21 © The Menil Collection, Houston.

LAST LATE WORKS

End[s] & Late-beginnings {again}

But usually now, the surprise once past, memory returns and takes him back, if he will, far back to that first instance beyond which nothing, when he was already old, that is to say near to death, and knew, though unable to recall having lived, what age and death are, with each other momentous matters. But it is all still fragile. And often he suddenly begins, in these black windings, and makes his first steps for quite a while before realizing they are merely the last, or latest.[592]

Samuel Beckett, *Fizzle 1*, *He is Barehead.*

[592] Samuel Beckett, "I Gave up before Birth (Fizzle 4)," in *Texts for Nothing and Other Shorter Prose, 1950-1976*, ed. Mark Nixon (London, UK: Faber, 2010), 137–38.

Introduction

> I believe one should look back, not just forward, at the work one has done. I saved everything, every drawing, every piece of work for thirty years. It was valuable to me, not in a historical sense. It was very important for me to keep all my drawings. I am like a squirrel. I took them all over the world in a big tin box.
>
> John Hejduk, *Armadillos*, 1980.

This Volume begins by considering some of Hejduk's last works and traces their development in various ways. It identifies the impact of Aldo Rossi on Hejduk - one effect of which as we will see in the introduction to *Pewter Wings Golden Horns Stone Veils* (1997) - was a shift in his last works, toward the autobiographical mode we see in Rossi's *A Scientific Autobiography* (1981). It also analyses Rossi's influence on Hejduk's work in the application of formal and thematic concerns around the notion of *tempo* - the distillation of experience through time and atmosphere. It considers how Hejduk had absorbed these and other phenomena in works by Rossi and other architects and artists which he found compelling. It thus reads some of Hejduk's last works from *Pewter Wings Golden Horns Stone Veils* through George Braque's *Studio III* painting (1949) where, according to Hejduk, the painter had attempted to capture death and Libera's *Casa Malaparte* – which, in his mind, was constituted as both a liminal space and a complex spatio-psychic environment. It claims that the represencing of fragments of earlier elements, subjects/objects, programmes/atmospheres that permeate Hejduk's late project *Cathedral* can be discened as a re-curation and re-gathering of his major works and themes that not only reinscribe the scope of Hejduk's formal architectural concerns but also acts as a process of self-citation. As such, it maintains that *Cathedral* acts analogously to Hejduk's reading of Libera's Malaparte House - a *crypt* in the sense of a Pharaonic burial – and like Duchamp's *Boîte-en-valise*/*The Box in a Valise* (1941-49) - these references are internalised within it. Referencing the overtly religious scenes of his last work *Enclosures* (1999-2000) - of crucifixion scenes, of flying angels and monstrous figures – it maintains these enigmatic works expand Hejduk's broader cultural position and present a radical alternative of the complicated relationship between the idealised conception of space and the experience of space in architecture. There is no sense that a false optimism is concealed in them. Instead, it argues that these last works, produced so close to Hejduk's death in 2000, underline Hejduk's more expansive Masque project ─ that had challenged conventional Modernist architectural ideology by re-mythologising it in an age of demystification.

The section on Beckett also begins around the theme of death; however, there is a decisive inversion. Rather than beginning with Beckett's obituary, it provides an account of the anxieties around birth and associated visions of suffering that would recur up until Beckett's death in 1989. It acknowledges Beckett's difficulty with his own birth (which he viewed as a form of sin or crime) and his tendency to conflate birth and death, which, as we will see is most concisely summarised, in the first line of *A Piece of Monologue*, "[b]irth was the death of him."[593] It considers Beckett's sense of pessimism - signalled by a continuous elaboration on the theme of suffering in his oeuvre from his birth on Good Friday (13th April 1906) - which is described in an almost autobiographical mode in his *Proust* essay: "[t]he tragic figure represents the expiation of original sin, of the original and eternal sin of him and all his 'socii malorum', the sin of having been born."[594] Reading Beckett's writing in relation to Adorno's conceptualisation of lateness, it explores its processes and aesthetic formations along with the production of a hesitant type of writing that is subjected to the temporality of loss and decline. It claims that the use of repeated literary devices heightens these tendencies - almost finding a final adequate description in Beckett's penultimate prose piece *Stirrings Still / Soubresauts* (1986–89) - while appearing reflexively in the hesitantly last words that attempt to complete his final poem-like text *Comment Dire/What is the Word* (1989). Connected to this, it examines the morphology of these last late works against Beckett own biography and difficulties in writing and memory recall - reading these against a condition of aphasia.

While acknowledging the importance of these biographical details, it claims, however, that these last works do not necessarily represent a diminished or defective form of writing. Instead, it is in the alienation of conventions and in the disintegration and discontinuity of these last works that it argues we see the terms of Adorno's lateness of "extremely 'expressionless,' distanced work[s]"[595] made manifest and where we find one final symptom of the form of literature (if that term still holds) desired by his literary alter-ego Belacqua.

[593] Samuel Beckett, *"A Piece of Monologue,"* compiled as part of *The Complete Dramatic Works* (London: Faber and Faber, 1990), 425.
[594] Beckett, *Three Dialogues*, 1987, 67.
[595] Adorno, *Essays on Music*, 2002, 564.

John Hejduk: The Last Architect of the 20th Century

As we have come to understand it, Hejduk's position in architecture is a complex one. He was at once the consummate insider and responsible for the creative direction of avant-garde education at the Cooper Union for almost three decades. At the same time, he can appear as the veritable outsider whose radical pedagogical practices and Masque projects are asynchronous with the dominant modes of architectural praxis at the time. As has been referred to in Volume [II], the New York Times obituary of John Quentin Hejduk (1929-2000) - published three days after his death on 3rd July 2000 and sixteen days before his seventy-second birthday of the late-architect and pedagogue – celebrates a life of dedication to the discipline and acknowledges the idiosyncrasies of his professional oeuvre:

> Mr. Hejduk's influence on his students and others was also profound. His former students, some of today's most imaginative designers, include Daniel Libeskind, Elizabeth Diller, Shigeru Ban and Toshiko Mori (…) like Piranesi, Mr. Hejduk (pronounced HAY-duck) offered dark, brooding meditations on architectural themes. Images of ashes, graveyards, watchtowers and medusa heads recurred in his drawings.[596]

Muschamp's tribute describes how Hejduk had continued to produce work late into life and remained Dean of the Irwin S. Chanin School of Architecture at the Cooper Union for the Advancement of Science and Art from 1975 up to a month before his death. A collection of Hejduk's late works produced between 1996 and 2000 include such projects as *Chapel, Wedding of the Moon and Sun, Sanctuary 3, Christ Chapel, Cathedral, The Red Cube, and A Gathering*. These were collected together with a suite of thirty-two drawings entitled *Enclosures* (1999-2000) and posthumously published under the title *Sanctuaries: The Last Works of John Hejduk* (2003). In her introduction to the latter, Toshiko Mori surmises, that Hejduk was "in a sense, the last architect of the twentieth century and the first architect of the twenty-first."[597]

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[596] Herbert Muschamp, "*John Hejduk, an Architect and Educator, dies at 71*" was published in the New York Times 6th July 2000. Available online at: http://www.nytimes.com/2000/07/06/arts/john-hejduk-an-architect-and-educator-dies-at-71.html?pagewanted=all&src=pm

[597] Toshiko Mori, "Illuminated Presence," in *Sanctuaries: The Last Works of John Hejduk* (New York: Harvard Design School and distributed by Harry N. Abrams, 2002), 3.

Determining the difficulties of engaging or deciphering these late constructions of Hejduk's, David Shapiro suggests that the challenge presented to the 'normal' architectural critic is that "one usually finds that the critic is lacking the vital synesthetic sense that would respond to the fused exercises in spirit."[598] Commenting on Hejduk's texts/poems Shapiro declares, that for Hejduk, they originate as a counterpoint to the emptiness of contemporary culture - where Hejduk's manages to transform this emptiness into critical allegory or "readings within readings, double-guarded dreams of a ruined myth."[599] As we will see in relation to a number of Hejduk's last projects *Pewter Wings Golden Horns Stone Veils* (1997), *Cathedral* (containing *Christ Chapel*), *Sanctuaries* (1999-2000) and *Enclosures* (1999-2000), they are part of his attempt to re-mythologise architecture against the reasoned language and established ideological limits of Modernism. They are also, as we will come to understand them with reference to Adorno and Broch - expressions of both a personal and epochal lateness.

Last Works: Pewter Wings Golden Horns Stone Veils

Developed as part of a small number of final works produced before his death in 2000, *Pewter Wings Golden Horns Stone Veils* is developed through a series of architectural journeys/novels that marks the influence of Spain on the architect. He makes this apparent in his introduction stating that "[i]n work and creation one waits … Spain informs. The cities I have visited – Madrid, Barcelona, Granada, Valencia, Seville, Santiago de Compostela – have a dry impaction, a haunting aridity."[600] The ensuing environments/projects consist of highly religious structures that are assembled around a prologue containing the sections "Stilllife," "Victims II," and "Introduction". These sections are followed by seven chapters listed in the order: "Crossings," "Sites," "Rituals," "Wedding in a Dark Plum Room," "Sacraments," "Testaments," and "Journeys" that, in some ways are reminiscent of the numerical structuring device (Fig.44) used by Le Corbusier in his *Le poème de l'angle droit* / *The Poem of the Right Angle* (1947-1953) - where seven categories hold the work together in a format that mirrors the Eastern Orthodox *iconostasis.*[601]

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[598] Shapiro, "John Hejduk: Poetry as Architecture, Architecture as Poetry," xii.
[599] Shapiro, xiv.
[600] John Hejduk, *Pewter Wings Golden Horns Stone Veils*, ed. Kim Shkapich (New York: The Monacelli Press, Inc., 1997), 23.
[601] Kenneth Frampton, *Le Corbusier* (London: Thames & Hudson, 2001), 209.

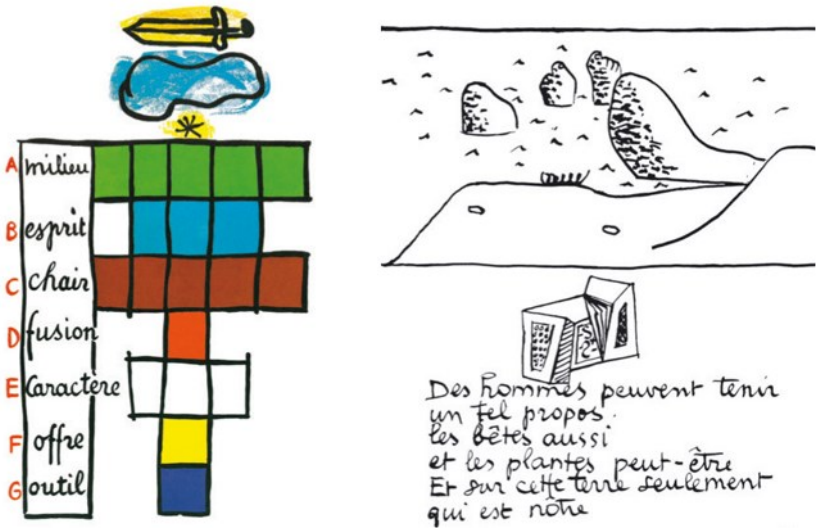

Figure 44 Le Corbusier, *Le poème de l'angle droit* / *The Poem of the Right Angle* (1947-1953). The paintings are symmetrically organised in seven rows or "zones" and read-across, in order, 5, 3, 5, 1, 3, 1, 1 - such that the form appears as the shape of a cross. Medium: Lithographic Paintings. *Originally Published: Paris : Tériade Editeur, 1955.* (Hatje Cantz, 2012). © Fondation Le Corbusier, Paris and Circulo de Bellas Artes, Madrid.

The epilogue consists of texts and drawings titled "Victims II," and "Victims II Annotated." As a foreword to the book, Hejduk's collaborator and Editor Kim Shkapich outlines the work and describes it as a type of amalgam. It is exemplary, she argues, in the way its fragmented forms consolidate and where "[t]he narrative unfolds between framed views, reading space, drawings, and texts that have formed a solid."[602] What is immediately striking in this assessment is the way Shkapich considers Hejduk's book as acting as a critical textographical assemblage. The works contained in the volume, Shkapich maintains, are nothing less than Hejduk's pursuit of "continuing the radical construction of building books."[603] It not only consists of architectural and textual fragments but also displays such completeness, as to make the book as tangible as a built architectural project.

Unlike the earlier *Mask of Medusa* (1985), *Pewter Wings Golden Horns Stone Veils* does not describe the range of developmental phases of the architect, nor does it provide the range of detailed insights relevant to the formative and changing socio-cultural and artistic landscape in which he performed his work. As one of Hejduk's last

[602] Kim Shkapich, "Foreword," in *Pewter Wings, Golden Horns, Stone Veils* (New York: The Monacelli Press, Inc., 1997), n. n.p.
[603] Shkapich, n. n.p.

works, it acts differently. While there are a number of direct references to Spain in the projects/poems in the first three chapters of the book including, “Granada Women,” “Seville Blue,” “House on the Spanish Atlantic,” “Santiago Structures,” “24 Andalusian Houses,” and “Court House Outside of Cordoba,” other projects, such as those from Chapter 4 to Chapter 7 and the “Black Bird Of,”[604] are consistent with Hejduk’s previous work and feature several recurring motifs. It is the tendency towards repetition in these latter projects that suggests the re-incorporation and re-gathering of those earlier elements or constructions. While this aspect is important – one of strange familiarity there is, however, the problem of understanding this strategy of re-gathering given that Hejduk says so little about them. Unlike those texts and interviews in *Mask of Medusa* that give insight into the motivations of the works, here, however, all is more opaque and something else is required to penetrate the intensity of the symbolism. Thus, while we can agree with Shkapich that these works have formed a solid within the overall context of the volume in which they are written we are also faced with a problem often faced with iconology[605] insofar as this act of consolidation denies an immediate entry point into the work itself. Thus, attempting to unsettle this [en]crypted project and prominent late work, first necessitates we look at the genealogical link that Shkapich identifies between *Pewter Wings Golden Horns Stone Veils* and *Adjusting Foundations* and then towards other connected motifs that inspire the work. The possibility we should thus consider is that Hejduk’s [en]cryption or the making of a crypt of these late works, is entirely deliberate. It reminds us that Hejduk’s praxis was one where drawings, images, and texts co-mingle in such a way as to challenge the ideological limits of architecture. Thus re-inscribing the tension in categories of experience between the rational and the irrational, or the real (the experience of space) and the ideal (the conception of space), the works invoke what Robin Evans once referred to in Daniel Libeskind’s *Chamber Works* as “a principle of transcendence conditionally (…) recognized as an “enabling fiction.”[606]

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[604] Hejduk, *Pewter Wings Golden Horns Stone Veils*, 30–31, 32–33, 34–38, 40–47, 91–93, 26–30.

[605] Faced with a similar problem in reviewing Libeskind’s *Chamber Works*, Evans maintains that “the trouble with most criticism, and particularly that brand of interpretive criticism associated with iconology, is that meaning is assumed to exist behind, beneath or within the subjects of criticism. The task of the critic is to delve into, uncover, disclose, reveal, divulge, discover, unfold and show to the reader what lies hidden or unseen, to get to the bottom of things, to plumb the depths, See: Robin Evans, “In Front of Lines That Leave Nothing Behind,” *AA Files* 6 (1984): 89, https://www.jstor.org/stable/pdf/29543404.pdf.

[606] Evans, 96.

> I think the fabrication of books in a way was his first architectural love. I will always remember the way he held them gently and with deep reverence for something sacred and immortal. He knew books survived. He knew they were records of a civilization. He knew they had the uncanny ability to resurface and renew. He knew they were testaments of man, of woman, and of institutions. And he knew they also gave pleasure and gave off magic.[607]

Crypts and Compactions

Likewise, interpreted via Hejduk's reading of the arch-collector Alvin Boyarsky or Baudrillard's fanatical collector,[608] we might think about Hejduk obsessive tendencies - whose continuous acts of collection and curation similarly create alternative fictive narratives in architecture. While describing these aspects of his praxis in *Armadillos* (1980) as being "like a squirrel,"[609] in *Pewter Wings Golden Horns Stone Veils* and *Cathedral,* these acts constitute an index of Hejduk's interests and formal concerns. Here we see significant repetition – physical fragments of earlier elements, subjects/objects, programmes and atmospheres becoming resituated in some of Hejduk's last works.

With these ideas of re-collection and repetition in mind - and reminded also of the tendencies for late works with their proximity to death to illustrate a self-conscious return to certain aspects of their earliest work while acting as a "summary of what precedes it,"[610] we turn to the *Cathedral* project - which is included in *Pewter Wings Golden Horns Stone Veils*. Here we begin to recognise major elements from several of Hejduk's earlier projects such as the *Collapse of Time*, *Wall House 3*, the "Maze Structure" and "Security" structure from *Victims*. Gradually, other familiar elements come into view—elements, which Hejduk had developed in his pedagogical exercises, had articulated in his various *House* projects and had subsequently experimented with through a number of the architectural *Masque* projects. On this, we could consider, for example, the rooftop of *Cathedral* where the clock tower "Collapse of Time" from *Victims* (Fig. 45) is mounted in the foreground of the

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[607] John Hejduk, "A Sense of Spirit: Alvin Boyarsky 1928-1990," *AA Files* 20 (1990): 4.
[608] Jean Baudrillard, *The System of Objects*, trans. James Benedict (London: Verso, 1996), 3.
[609] John Hejduk, "Armadillos," in *John Hejduk, 7 Houses: January 22 to February 16, 1980*, ed. Peter Eisenman, vol. January 22 (New York: Institute for Architecture and Urban Studies, 1979).
[610] McMullan, "La Derniere Periode," 28.

perspective. We could also take the *Christ Chapel* project where the alternating positions of the crucifix (Fig. 46) seem to repeat the mechanical adjustments (from ninety-degrees, through forty-five degrees, to zero degrees) of the "Collapse of Time" (Fig. 47). On the walls of *Christ Chapel* we see the stigmata-like metal star heads that appear on the external walls of his Kreuzberg Tower in Berlin (1987). Moreover, a similar object is referred to in his "The Flow of Liquid" essay in *Mask of Medusa* when describing an old 17th Century structure which housed pre-historic armadillos - when attempting to curb the perceived growth of the armadillos - similar metal elements were driven into the walls where "the wall surfaces not covered by the metal star heads began to bleed."[611] Likewise, embedded inside of *Christ Chapel* is the repeated form of the theatre seating/steps (Fig. 48) of two of Adalberto Libera projects (which we will return to later) - which had already impacted the *"*Theatre*"* structure and other elements of the *Victims* project (1986).

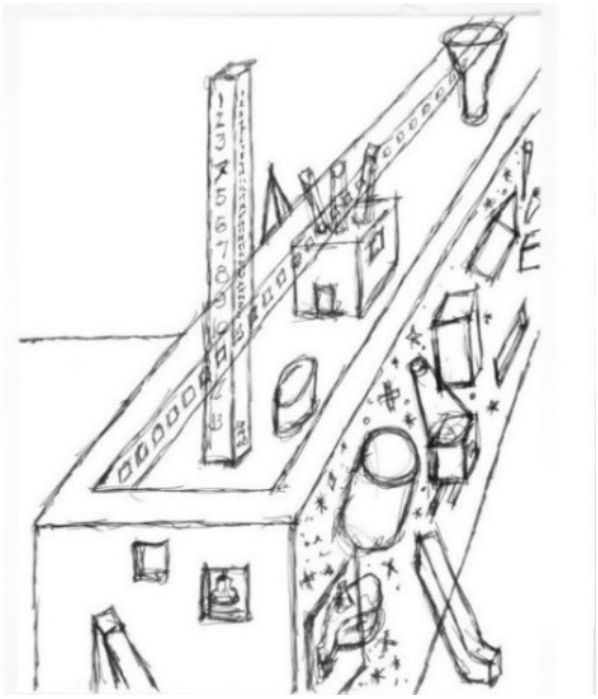

Figure 45 John Hejduk, "Perspective for Cathedral," from *Pewter Wings Golden Horn Stone Veil* (1996). Notice on the roof, the clock tower "*Collapse of Time*" from *Victims.* Medium: Pen and black ink on wove paper. Part of: DR1998:0134:014:007, *Pewter Wings Golden Horns Stone Veils*: Cathedral. John Hejduk fonds Collection. Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA.

[611] Hejduk, *Mask of Medusa : Works, 1947-1983*, 97.

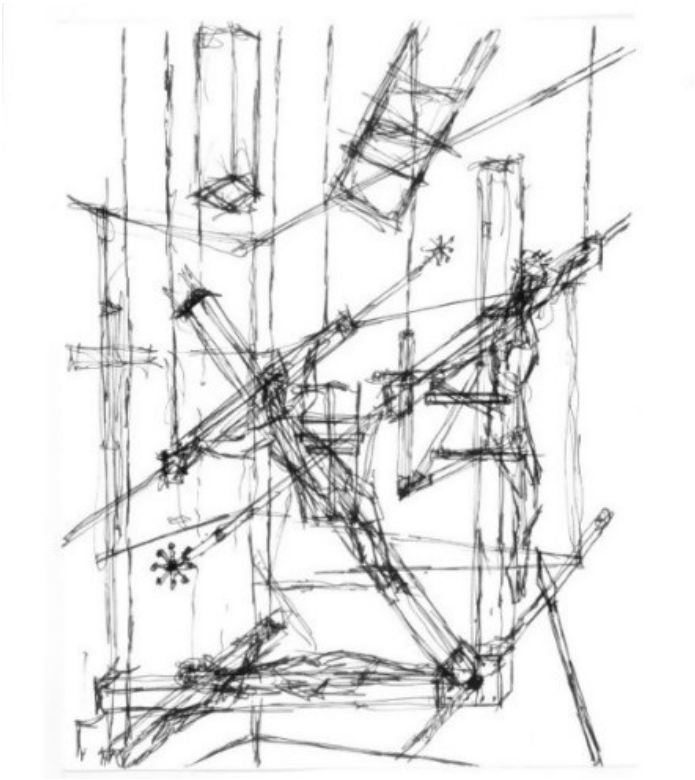

Figure 46 John Hejduk, Interior Perspective for Christ Chapel, from Pewter Wings Golden Horn Stone Veil (1996). Medium: Pen and black ink on wove paper (Strathmore bond). Part of: DR1998:0134:016:007, Pewter Wings Golden Horns Stone Veils: Christ Chapel. John Hejduk fonds Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA. Note the stigmata-like metal star heads on the walls.

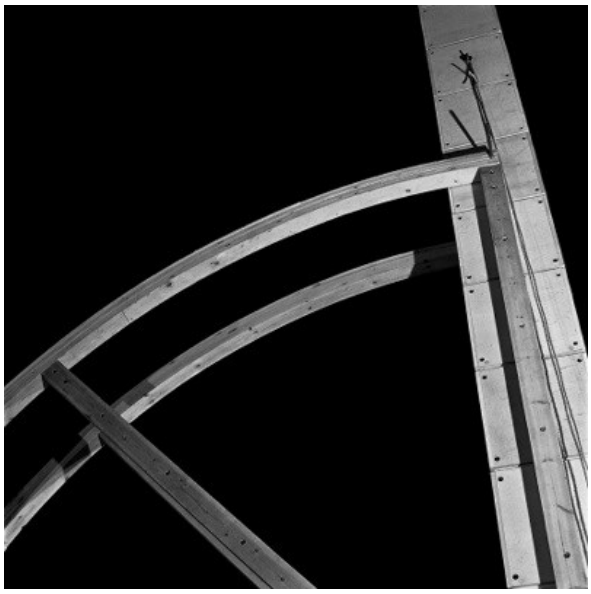

Figure 47 John Hejduk. *Collapse of Time*. Originally part of the “Park Attendant” structure in *Victims* (1986). Photograph of Installation at the Architectural Association (AA), London, UK. Note the semi-circular armature that guides the upright mast/clocktower from 90º through 45º and to 0º. © Helene Binet Photographer.

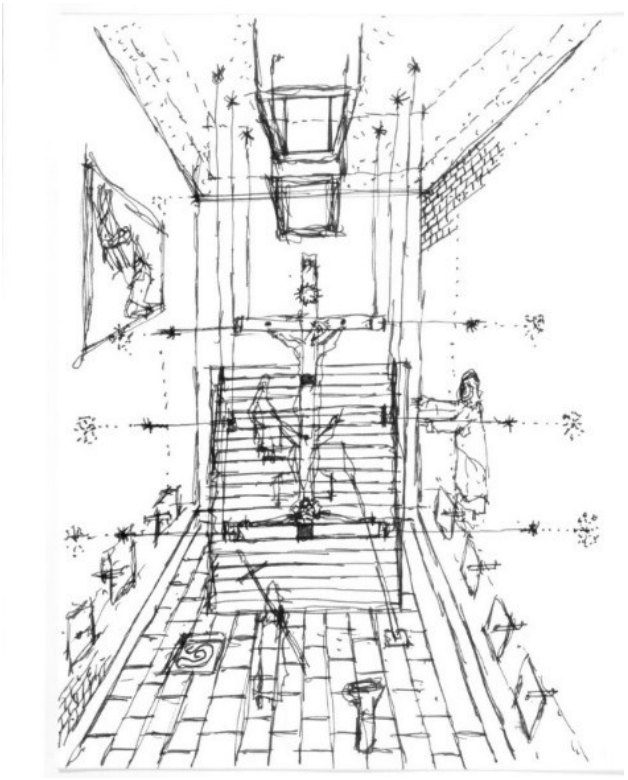

Figure 48 John Hejduk, “Interior Perspective for Christ Chapel,” from *Pewter Wings Golden Horn Stone Veil* (1996). Medium: Pen and black ink on wove paper. Part of: DR1998:0134:016:005. Pewter Wings Golden Horns Stone Veils: Christ Chapel. John Hejduk fonds Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA. Note the repeated form of the theatre seating/steps from the two Libera projects and the way in which this conceptually comes into contact with the three stages positions of the Crucifix (90º, 45º, and 0º).

Cathedral develops other affinities also – particularly when we consider it in parallel with the “Stilllife” image (Fig. 50 below) that occurs early on in the book. Here we notice analogous proportional correspondences with it and the casket in the scene containing a post-crucifixion body and the shared elongated and deep rectangular form. With these various readings of it, might we think of *Cathedral* as something similar - a crypt or archival vessel - conceptually close perhaps to Duchamp’s archival work *Boîte-en-valise*/*The Box in a Valise* (1941-49) – a collection of sixty-nine reproductions of his past artwork described by him as a “portable museum”[612] where “[m]y whole life's work fits into one suitcase.”[613]

[612] “A Conversation with Marcel Duchamp,” filmed interview with James Johnson Sweeney, conducted in the Arensberg rooms at the Philadelphia Museum of Art in 1955. Cited in Dawn Ades, *Marcel Duchamp’s Traveling Box* (London: Arts Council of Great Britain, 1982), 3.
[613] Cited in Ecke Bonk, *Marcel Duchamp, the Box in a Valise : De Ou Par Marcel Duchamp Ou Rrose Sélavy: Inventory of an Edition*, trans. David. Britt (New York: Rizzoli, 1989), 174.

Thought of in these ways, is it possible to think that Hejduk's *Cathedral* acts similarly - a final collection of many of Hejduk's troops/troupes? It would suggest it as an (en)crypted space for some of his most significant works and themes that completes the oeuvre by supplementing it. As project *as* reliquary – it would make it a phenomenon related to late works such that it offers to provide an "unexpected extension of an apparently complete career that appears in certain ways to question that completion."[614]

Figure 49 Marcel Duchamp *Box in a valise* (*Boîte en-valise*), 1941. Leather valise containing miniature replicas and color reproductions of works by Duchamp, and one photograph with graphite, watercolor and ink additions. Peggy Guggenheim Collection, Venice 76.2553 PG 10. © Succession Marcel Duchamp, by SIAE 2008. Photo: Sergio Martucci.

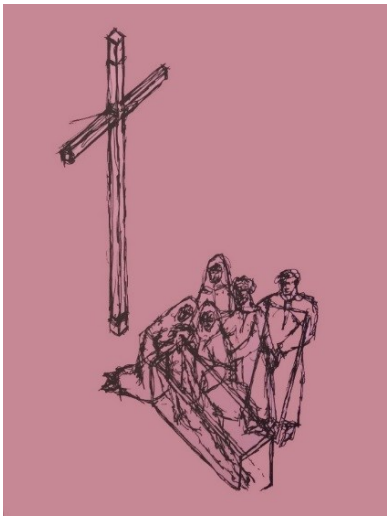

Figure 50 (Left). John Hejduk, A model of "Cathedral," from *Pewter Wings Golden Horns Stone Veils*. Part of: AP145.S2.D80, Pewter Wings Golden Horns Stone Veils, [1994-1996]. Medium: Painted wood. DR1998:0134:014. John Hejduk fonds – Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA.

Figure 51 (right). John Hejduk. *Stilllife. From "Pewter Wings Golden Horns Stone Veils*," ed. Kim Shkapich (New York: The Monacelli Press, Inc., 1997. 10

[614] McMullan, "La Derniere Periode," 45.

There is some evidence to support this reading of it. Indeed, when we look at *Adjusting Foundations* (1995) and *Such Places as Memory* (1998) - which are near contemporary publications - it is important to note that Hejduk alludes to his praxis in this way. In *Adjusting Foundations* and referring to the artistic 'still life' - the representation of inanimate objects and still-beings that articulate the passing of time and inscribed by temporariness and death - Hejduk imagines the possibilities of an architecturally materialised still life. Echoing his reminder in *Mask of Medusa* that the English term 'still life' is "[n]ot an innocent combining of two words" and that the associated Italian term *natura morta* is one that 'haunts' (given that it translated as 'dead nature') he described the possibility of this translation where he says:

> If the painter could by a single transformation take a three-dimensional still life and paint it on a canvas into a natura morta, could it be possible for the architect to take the natura morta of a painting and by a single transformation build it into a still life?[615]

From the narrative, drawings, and textual modes Hejduk develops for *Cathedral*, it is clear that a multiplicity of influences informs the project. As well as detecting external artistic and cultural influences in the works and writings, we can also interpret other and more subtle biographical readings and descriptions of atmospheres. Looking at it more closely, we notice that the walls of *Cathedral* are subjected to multiple penetrations by three-dimensional objects. For Hejduk, the condition of the wall is highly significant. As he refers to it in *Mask of Medusa,* "the wall itself is the most 'present' condition possible (…) A wall is the quickest, the thinnest, the thing we're always transgressing, and that is why I see is as the present, the most surface condition."[616] The wall, as tectonic element and symbolic device, is crucial in the development of *Cemetery for Ashes of Thought* (1975) and this interrelationship between object/structure and memory/narrative persists across Hejduk's works as we see in the drawing (Fig. 51 below) of his late project "Church Complex B" in *Soundings* (1991). In the development of the *Wall Houses,* the wall condition develops from the plan of the Diamond studies diagrams (part of his Diamond 'thesis') - where "the

[615] Hejduk, *Adjusting Foundations*, 48.
[616] Hejduk, *Mask of Medusa : Works, 1947-1983*, 67.

hypotenuse of the diamond became the wall in plan."[617] It is the "neutral condition" of the wall that he says is:

> the moment of greatest repose, and at the same time the greatest extension. It is a moment of passage. The wall heightens that sense of passage, and by the same token, its thinness heightens the sense of it being just a momentary condition what I call the 'present'.[618]

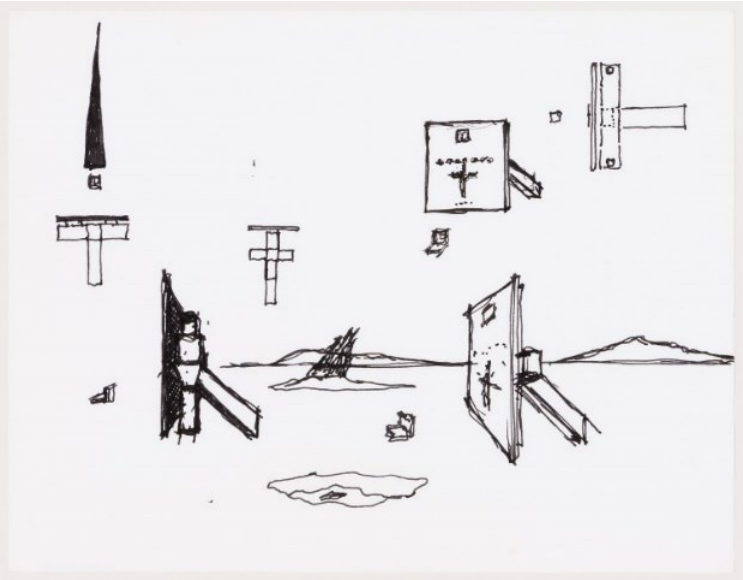

Figure 52 John Hejduk *Soundings (1991)*: "Church Complex B: Sketches for the Chapel, Stations of the Cross, Crucifix, Bell Tower, Stone Pew, Ascending Angels and Fallen Angel". Medium: Ink on paper. Size: 21.6 x 28cm (81/2 x 11in.). Reference number: DR1998:0129:066:007. John Hejduk fonds – Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal. © CCA.

In his description of *Wall House I* (Frame 4, 1968-1974), it emerges after the *Nine Square Texas Houses* and subsequently completed when the diamond projection system was fixed. Following its early iterations, the *Wall House* frequently reappears in Hejduk's later works - extending his interest in examining the duality that develops between a flat vertical wall and a three-dimensional object. For Hejduk, the morphology of this construction holds definite temporal possibilities. It had been explored by Le Corbusier's in his Cité de Refuge/Salvation Army building and the Swiss Pavilion (1930-1932) as well as by Cubist painters such as Picasso, Braque,

[617] Hejduk, 59.
[618] Hejduk, 67.

Gris and Léger."[619] Moreover, it was his encounter with Le Corbusier's *Cité de Refuge/Salvation Army* building in Paris (1929-1933) where key issues relating to the *Wall Houses* were clarified for him - when it is understood ontologically:

> The problem as I saw it was that the biomorphic forms placed in front of the gridded frame were located on the lower grade level; I felt the necessity that the wall be freestanding, acting as a tableau upon which the biomorphic elements should be suspended. The element should float, up in the air playing off the geometric flat wall.[620]

In *Cathedral,* the *Wall House 3 (1974)* – which contained many such features - appears fixed to the outer wall, while in *Pewter Wings Golden Horns Stone Veils*, we see the form of the *Wall House 3* abstracted and repeated in the twenty-four "Andalusian Houses."[621] Moreover, in terms of the concurrent and genealogically-linked work *Adjusting Foundations*, we see *Wall House 3* has been transformed further and a version of it appears in several structures including: the "Maze House," The Still Life Trilogy that consists of the "Cemetery for the Ashes of the Still Life Painters," "House/Studio of the Still Life Painter," "Medical Complex: Painter's Journey," as well as the "Sound Volume House," "Icarus Arisen," "Persephone's Descent," "House in Harbin," and the "Seville Structures." The distinctive wall element remains in several of these structures/constructions such as "Icarus Arisen," "Persephone's Descent", and "Seville Structures." With the formation of this last element -"Seville Structures," Hejduk suggests it is identifiable as a large-scale programme —a last and perhaps 'grand' *Masque* - what he terms "Architectural Wedding (Seville)."[622]

The associated text of this programme/project resembles discontinuous diary notes that consist of the architect's thoughts on Spain and shortened specification-like details of each of the fifty-one pages that make up this grand programme/Masque and with it - a moment of revelation when he "began to understand how to translate the

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[619]As Hejduk understood it, there existed a shared affinity between Le Corbusier and the Cubists towards this condition made apparent in the work of Juan Gris and Fernand Léger to the extent that correlations between their interests were, he says, "not difficult to make". See: Hejduk, 66.
[620] Hejduk, 59.
[621] Hejduk directly refers to these as as "new work, 24 Wall Houses". See: Hejduk, *Pewter Wings Golden Horns Stone Veils*, 67.
[622] Hejduk, 67.

meanings into architectural representation."[623] In his text, Hejduk reveals how it was formally developed - which initially seem to involve normal enough architectural design processes – such as the use of a notebook and the production of different sets of drawings. However, it also had a more radical and performative production and the actual act of generating it, was according to Hejduk, "a ferocious architectural attack, the drawings we produced at great speed. Black bird, red bird (cardinal), blue bird (…) Then the drawings of the architectural black bird structure flying through the three-dimensional wallpaper."[624] Then, the final amalgamated drawing:

> All program elements in an architectural celebration of an architectural wedding – where all the loves, hates, happiness, and sadness take place in a conglomeration of forms and shapes that have meaning through the complexity of human and architectural conditions: that we exist in life and death, in body and soul.[625]

With this project, particularly the way it accumulates and memorialises the oeuvre in one last act, it seems possible to think that we have entered into the space of lateness itself. As an expression of lateness (both personal and epochal), it corresponds to a type of re-mythologising of the oeuvre and in Hejduk's case - the recovery of a more primitive typology that is indicative of a type of archetypal or mythopoeic tendency of late style. While we can acknowledge the collective works in *Pewter Wings Golden Horns Stone Veils* in the way they are fantastical creations, it also develops other relevance's through a process of *repetition*. Concerning the forms that Hejduk repeats in *Cathedral* and *Christ Chapel* projects, the use of repetition seem ontological – where "the second scene, as sign, helps to confirm interpretations of the first scene-in part by virtue of its difference-while the first scene, similarly, contributes to his understanding of the second scene."[626] As a phenomenon also identified with lateness, the re-curation and repetition of these archive works not only equates to a summary of the oeuvre offers a critique of it – "offering a glimpse of a future that is always paradoxically, in fact, a past."[627] Furthermore, these actions associated with its production also resemble the intense surge of creative energy in the face of death McMullan notes in relation to late works. These recollected programme elements

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[623] Hejduk, 67.
[624] Hejduk, 67.
[625] Hejduk, 67.
[626] Robert Rogers, "Freud and the Semiotics of Repetition," *Poetics Today* 8, no. 3 (1987): 589.
[627] McMullan, "La Derniere Periode," 44.

echo, what he describes, as the tendencies of late style that "reflect[s] a moving beyond the material world into the realm of spirit (…) It offers a point of access to essence, a way to move beyond actuality to archetype, beyond the quotidian to the symbolic (…) work, in other words, that stands outside its own time."[628] Indeed, the idea of being in late space and close to death surrounds the production of this last 'grand' work. Consider, for example, Hejduk's description of a bird's death in George Braque's *Studio III* painting, which he found so fascinating. For Hejduk, Braque's bird is not only a symbol of death, but it is also a significant figure in the *Wall Houses* which features discontinuity across a boundary or when a boundary is being crossed. Moreover, Braque's black bird features in the development of several of Hejduk's late projects. It appears in the "Black Bird of" study in *Pewter Wings Golden Horns and Stone Veils* and in *Adjusting Foundations* - Hejduk talks about life and death as the programmes of his "Still Life" Series. In it, he makes a correspondence between his work and Braque's *Studio II* and *Studio III* paintings - suggesting that Braque had somehow attempted to *seize* death[629] where he writes:

> In Braque's painting *Studio III* (1949), the bird of death flies through the wallpaper of a room. The bird is caught within the wallpaper's pattern on the wall. It is caught in the patterns of many layers of peeled wallpapers, oblivious to the death entanglement of the surfaces. In his *Studio II* (1949), the bird is observed by a man's head or even perhaps a cast head – we are not sure. The bird is agitated and can be seen as moving into and parallel to a window about to be entwined in the wallpaper of the room. Another viewing of the painting could be that the former head of the painter, instead of being on the pewter platter of Salomé, is placed on the wood palette of the painter. In any case, the bird in the paintings desires entry into the room to be finally enmeshed, as a shark is enmeshed in an undersea net. The painter attempts to capture death, or at least a fleeting thought.[630]

In another instance, in the poem "Nature Morte," in *Such Places as Memory* (1998), Hejduk further develops this relational aspect between Braque's paintings and death by elaborating the atmospheric description. In it, he introduces a distinct whitened colouration to the scene that perhaps refers to deathly pallor?

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[628] McMullan, 31,29.
[629] In another instance Heduk correlates this through Aldo Rossi's allusion to the flight of geese as "the call to death". He suggests there is a similar obsession towards death in Braque's late paintings where Braque "continuously paints a a bird flying within an interior filled with 'nature morte'." See: Hejduk, *Mask of Medusa : Works, 1947-1983*, 94.
[630] Hejduk, *Adjusting Foundations*, 48.

NATURE MORTE

He thought he heard
it enter the still life
although the shutters
were closed
He sat in the wood chair
and waited
for the return
He dreamed of the
cliffs of Le Havre
The rooms somehow
were always permeated
in greens and browns
Suddenly
a lonely gull
silently flying appeared
wings interweaving
within the vertical stripes
of the wallpaper
His soul was released
inside
it became white [631]

Autobiography and Atmosphere

There are other significant influences on these last works, and recalling Hejduk's description of the significance of Spain and Andalusia on him, we can see how an affinity develops between Hejduk and Aldo Rossi in the way memory and history became registered in the autobiographical mode of these works. While not wanting to overstate Rossi's impact on Hejduk, there is a clear idea that their meeting in the ETH in 1973 was a significant turning point for Hejduk such that and as K. Michael Hays maintains, for Hejduk it began a "re-examination of his accomplishments to date and reconsideration of his own work's trajectory in the light of what he saw in Zurich [unleashing] all that Rossi had suppressed."[632] Throughout the 1970s, Hejduk's connection with Rossi had developed in settings such as the IUAV Exhibition in Venice in 1978 and later, Hejduk would invite Rossi to teach at The Cooper Union in

[631] John. Hejduk, *Such Places as Memory : Poems, 1953-1996.* (Cambridge, M.A: MIT Press, 1998), 18.
[632] Hays, *Architecture's Desire : Reading the Late Avant-Garde*, 101–2.

Spring, 1979. These situations and their impact on Hejduk's are described by Jesse Reiser when he writes:

> In the spring of 1979, John Hejduk invited Aldo Rossi to teach at Cooper Union. I'm not certain when he met Rossi, but Rossi was crucial, I would say, to John's last major shift in his work. He saw something in Rossi's analogical project that would allow him to transition from his purist work, which he was doing in relation to Bob Slutzky and others, to his metaphysical late projects.[633]

As has been mentioned, these encounters with Rossi mark a distinctive evolution in Hejduk's work and importantly in these later works, register as a type of autobiographical mood that is close to Rossi. We can see the correspondence of autobiography and the atmospheric mood registered very clearly when considering Hejduk's introduction to *Pewter Wings Golden Horns Stone Veils* and how Rossi begins his *A Scientific Autobiography* (1981) with a reflection on the formative impact the cities of Andalusia had on him. It is an influence acknowledged by Vincent Scully when he notes how the architectural forms that Rossi had developed - while predominantly Northern Italian in character – also contained an added Andalusian component.[634] What is relevant to Rossi in these Spanish cities - is an understanding of evolving spatial and temporal fields and the possibility of developing an expanding archive or what he terms, a "catalogue."[635] Describing this assemblage, he says that it lies "somewhere between imagination and memory, is not neutral; it always reappears in several objects and constitutes their deformation and, in some way, their evolution"[636] and where personal memory and history would impact the architectural work itself. Rossi elaborates on the connections between his readings of prominent buildings in Spain and the subsequent effect on him when he writes:

> In *The Architecture of the City*, I spoke of the cities of Andalusia; buildings like the Alhambra in Granada and the Mezquita in Córdoba were the paradigms of an architecture which is transformed over time, of an architecture acquainted with immense spaces and delicate solutions and constituting the city. I now realize that these impressions are reflected in my architecture. The analogical links, the

[633] Jesse Reiser, "Jesse Reiser on Aldo Rossi," Drawing Matter, 2017, n.p, https://www.drawingmatter.org/sets/drawing-week/jesse-reiser-aldo-rossi/.
[634] Vincent Scully, "Ideology in Form," in *A Scientific Autobiography* (Cambridge, Massachusetts, and London: MIT Press, 1981), 111.
[635] Rossi, *A Sci. Autobiography*, 23.
[636] Rossi, 23.

> associations between things and situations, became multiplied during my stay in Andalusia, so that images of the structure of the house of Seville began to emerge elsewhere, mixing autobiography and civic history.[637]

In Hejduk's introduction to *Pewter Wings Golden Horns Stone Veils*, the cities of Spain make a similar impact on him. Sounding very much like Rossi's experience of *tempo,*[638] Hejduk finds in these cities - the presence of distinct temporal conditions that "provoke the mind."[639] According to Hejduk, they possess essential atmospheric qualities that develop towards a metaphysical state. They are, he says, "warehouses of thought" where "under black-green shade trees as the citizens enjoy the day (…) mists of darkness of volumetric silence surrounding the casketed bones of Saint James Compostela (...) A country solid undulating wave swells." The histories and fictions of these cities register in his mind as "one immense still life."[640] It is interesting here to think about how this prefacing description to the projects by Hejduk corresponds in another way to Rossi too. In particular, we can think about how Rossi regarded the development of his artistic practice as influenced by specific places, objects, and landscapes. As he described his praxis, he reveals that he was often inclined to "quote from objects or even events in my own life, as well as describe or study or illuminate something whose direct bearing on my work is not obvious." Moreover, at times, he says he had:

> Applied this method to various works of architecture, and besides my theory of architecture and the city, this principle of description has been for me a formative fact of the first order. I still try to follow it, even if things tend to change slightly and my previous descriptions may have been expressed in the architecture of others (…) In effect, it shows how every work we experience becomes our own.[641]

Rossi acknowledges this notion of tempo - the distillation of experience, time, and atmosphere - as informing his architectural approach and sensitivity to place. If it is

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[637] Rossi, 16,19.
[638] Rossi describes his first experience of registering 'tempo' in the following way: "Just standing in Sant' Andrea at Mantua I had this first impression of the relation between tempo, in its double atmospheric and chronological sense, and architecture; I saw the fog enter the basilica, as I often love to watch it penetrate the Galleria in Milan: it is the unforeseen element that modifies and alters, like light and shadow, like stones worn smooth by the feet and hands of generations of men." *A Scientific Autobiography*, 2.
[639] Hejduk, *Pewter Wings Golden Horns Stone Veils*, 23.
[640] Hejduk, 23.
[641] Rossi, *A Sci. Autobiography*, 58.

distinguished as a distillate, as he recognises in the Sacri Monti,[642] it is when the experience in the built works is such that he felt certain a "sacred history was completely summed up in the plaster figure, in the motionless gesture, in the expression stopped in the course of a story that would otherwise have been impossible to tell."[643] If Rossi first understands these atmospheric and temporal situations in the hills of Piedmont and Lombardy (where they are embodied in the architecture and landscape), for him, they have a particular effect in the "quality of suspension that I experienced in them, aroused in me forms of exalted coolness." It is these qualities he had identified in the paintings of Edward Hopper that took him back to "the stasis of those timeless miracles, to tables set for eternity, drinks never consumed, things which are only themselves."[644] While some of Rossi's drawings are reminiscent of De Chirico - in attempting to portray loss and melancholy - it is this quality of suspension and an ability "to confuse the thing itself with the word (…) or through the suspension that this could give to the meaning of a statement or a drawing"[645] that allows for something to be revealed.

As important as this is in understanding aspects of Rossi's praxis, it challenging to read Rossi's description of these atmospheric situations and not to think how Hejduk's understands similar atmospheric presences around the Stations of the Cross. In the *Mask of Medusa*, Hejduk elaborates how the architectural drawing can possess a particular type of quality where another reality emerges - where things come to participate in the *same* atmosphere. In his essay *Then There Was War: John Hejduk's Silent Witnesses as Nuclear Criticism*, Mark Dorrian has pointed out the significance of this phenomenon in Hejduk's work. As Dorrian sees it, the equivalency that Hejduk develops between representation and its object - insofar as both realise or *exude* the same atmosphere or mood such that it "tends to dissolve any sense of modes of

[642] The phenomenon of Sacri Monti (Sacred Mountains) that Rossi refers to - began at the turn of the 15th and 16th centuries in Europe as alternative sites to the Holy sites in Jerusalem. Considered as an invention of the Catholic Counter-Reformation, they depicted landscapes and scenes of the Stations of the Cross which symbolised the principal incidents of the Passion of Christ (crucifixion, lamentation and resurrection). In a note in *A Scientific Autobiography*, they are described by Rossi as developments of Mannerist piety in Lombardy and "sequences of chapels housing representations of incidents in a sacred story, to be visited by pilgrims in their narrative order (…) These were unique combinations of architecture and landscape perambulation. See: Anna Tomlinson, "Sacri Monti," The Architectural Review, vol. 116, (December 1954). Cited in Rossi, *A Sci. Autobiography,* 2.
[643] Rossi, 2.
[644] Rossi, 5.
[645] Rossi, 5.

architectural representation as being secondary to what they depict."[646] Thus arguing that "'atmosphere' becomes a kind of master-category that is implicit everywhere in the way Hejduk talked about what he did,"[647] Dorrian maintains that Hejduk's sensitivity to atmosphere allows him "to neutralise categorical distinctions that isolate and partition things, which now enter a free relationship with one another."[648] There then develops an equivalency between the representational medium (the drawing, model, built form) and the atmosphere it represents. As Hejduk puts it in *Mask of Medusa*:

> What is important is that there is an ambience or an atmosphere that can be extracted in drawing that will give the same sensory aspect as being there, like going into the church and being overwhelmed by the Stations of the Cross (a set of plaques which exude the sense of a profound situation). You can exude a sense of a situation by drawing, by model or by good form. None is more exclusive than the other or more correct.[649]

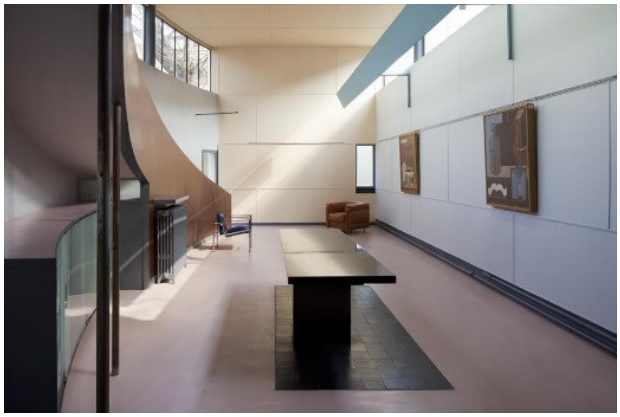

Figure 53 Le Corbusier. Interior Photograph of *Maisons La Roche-Jeanneret*. Photographer, Olivier Martin Gambier 2010 © FLC/ADAGP.

Where these understandings of an atmosphere become most pronounced - the merging of the signifier and referent - can be interpreted in a series of interrelated comments in Masks of Medusa. Though we have seen the significance of his critique of Le Corbusier's Cité de Refuge/Salvation Army building in which Hejduk admitted that specific *Wall House* issues began to clarify for him, it is relative to Le Corbusier's

[646] Dorrian, "Then There Was War: John Hejduk's The Silent Witnesses as Nuclear Criticism," 230.
[647] Dorrian, 229.
[648] Dorrian, 230.
[649] Hejduk, *Mask of Medusa : Works, 1947-1983*, 58.

La Roche House that other conditions become highly illuminated. Having spent a week in the house when exhibiting his *Wall House* in 1972, the La Roche House so deeply affected Hejduk to the extent that, it was for him a revelation he describes as "a catalytic experience."[650] As we have seen, Hejduk develops quite a specific reading of the La Roche house - identified as a setting conducting with the observer in a sub-conscious way. It exudes an atmosphere and possesses, he says, an atmosphere of "dread"[651] or deathly anticipation. The effect of the Maison La Roche on Hejduk is such that it establishes a new atmospheric order in the Masques – which, as James Williamson has rightly observed, creates "a 'space' more by the mysterious atmosphere that the collection of fragments and allusion evoke than by any precise positivistic depiction of place."[652]

The Unrevealed … [*dread* … deathly illusion]

While these readings of the La Roche house are significant in themselves - perhaps the most significant aspect of Hejduk's reading of this and other events in this period - is an impact on his oeuvre after this point. Analogous to Beckett's 'revelation' while writing *Molloy*[653] - the necessity of a different type of literary expression – and adopting Adorno's term "caesura,"[654] it is clear that these experiences signal a radical turning-point in the oeuvre. This extract from the interview between Hejduk and Don Wall articulates these changes and although easily overlooked, his reference here to Terza Roma[655] is especially significant in the context of Hejduk's last works and their mythopoeic expression:

> Wall: In contrast to Terza Roma, where the reaction time was considerably delayed, did La Roche have an immediate impact on your work?

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[650] Hejduk, 126–27.
[651] Hejduk, 127.
[652] James Williamson, "Cosmopolitan Architectures: Notes on Drawing," in *The Religious Imagination and Modern and Contemporary Architecture*, ed. Renata Hejduk and James Williamson (New York: Routledge, 2011), 366.
[653] Beckett, "Interviews with Beckett (1961)." I am thinking here of Beckett's statement of his own "folly" and moving away from Joyce - involving a 'non-maestro' literary work of. See Israel Shenker, "Moody Man of Letters; A Portrait of Samuel Beckett, Author Of the Puzzling 'Waiting For Godot,'" *New York Times*, May 6, 1956, para. 2:2.
[654] Adorno, *Essays on Music*, 2002, 567.
[655] The reference to 'Terza Roma' is included in part of an essay that Hejduk develops on the Casa Malaparte titled "A Cable from Milan" (Domus, April 1980). The essay was developed at a similar chronological point to the development of the Masques (generally dated from 1979 onwards). Hejduk, Mask of Medusa, 126.

> Hejduk: Yes, I was into the Wall Houses. I still was in the primaries. When I returned to America I was no longer in primaries. The Bye House began all the mixes, coloration shifted.
> Wall: Which explains why the Madame d'Haussonville is genealogically linked to the La Roche House.
> Hejduk: Yes, Madame d'Haussonville is a terror painting. It is nineteenth-century terror. Then there in Poe. You understand? Baudelaire picks up on Poe. What I am doing is reinstating, in the last house, the Poe-Haussonville-La Roche thing. (…)
> Wall: The La Roche House can also be designated as the beginning of the recent Masques/Masks since it was not what it appears to be.
> Hejduk: That's right. The unrevealed.[656]

Albeit that Hejduk had initially encountered a number of significant Italian projects in the late 1940s, the impact of these works on him, particularly the *Casa Malaparte* (c.1937), was more gradual and slowly registered - something like a long delay. Given it is this Italian reference that frames the initial exchange on the atmospheric conditions of the Masques, it useful to think about readings of it in approaching Hejduk's own last works. Beginning with the introduction to his essay "A Cable from Milan", we see how Hejduk uses the distinctive metaphor of a game of billiards to describe relational aspects between specific events and the role of the image in providing "some kind of illumination" [657] of the house Adalberto Libera had designed for the Italian writer and filmmaker Curzio Malaparte.

The entry point to the review of Libera's Casa Malaparte - and the relationship between object and the atmospheric situation becomes heightened as Hejduk recalled the first moment he had come in to contact with the architect's work. The appraisal of the Malaparte house in Capri is contextualised by Hejduk's recollection of having seen two photographs in the late 1940s of two Italian projects[658] - both of which depicted parts of the Esposizione Universale Roma (EUR) in Roma – where Libera had also been the architect for the *Palazzo dei Congressi* (1937-1943). The subject of the first photograph Hejduk refers to seeing is the *Palazzo della Civiltà Italiana* (1937) by the architects Giovanni Guerrini, Ernesto Bruno La

[656] Hejduk, 127.
[657] Hejduk, "Cable from Milan," 8.
[658] Hejduk mentions this timeline in his essay and it is assumed the first contact he might had with these works was remote - since he had only entered architectural education in The Cooper Union in 1947 and it was not until 1953 that we went to Rome on a Fulbright Scholarship. See further references to these dates in his essay: Hejduk, "Armadillos."

Padula and Mario Romano and shows a pastoral landscape with sheep grazing in a field (Fig. 53, left). In the background as though commanding the landscape, stands the tall white building made up of several floors of arched openings that is sometimes referred to as the *Colosseo Quadrato* (*Square Colosseum*). The second photographic image (Fig. 53, right), as Hejduk recalls it, was filled with a sense of disquiet and unease:

> shot from a low angle focusing up upon the white arch structure as detail; heralding the rising of a marble horse; hoofs raised; fixed to a pedestal; the morning light increasing the depth of shaded volumetric muted concavities enclosing one or two stone figures within the empty central building; perhaps surrounded by dense clouds; separating it from the night; all subjects having a luminosity; an iridescence; filtering through a sepia mist; at once releasing a nostalgia and a leaden dread.[659]

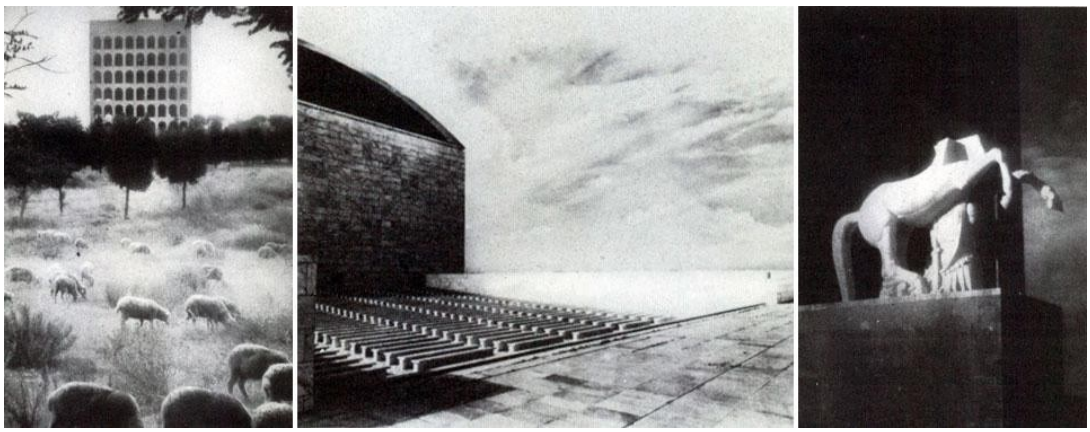

Figure 54 (left and middle) *Terza Roma: Palazzo della Civiltà Italiana* (1943) by the architects Giovanni Guerrini, Ernesto Bruno La Padula, and Mario Romano. (right) Adalberto Libera, *Palazzo dei Congressi* (1937-1943) in Domus 605 / April 1980 (page details). Available from DOMUS Digital Archive: https://www.domusweb.it/en/from-the-archive/2012/07/21/adalberto-libera-e-villa-malaparte.html

For Hejduk, the experience of recalling these photographs, he says, "even today haunt, give one a chill; yet fascinate as certain strange unfamiliar landscapes do; which we sense to be mysterious and foreboding; seductive; and dangerous."[660] However, their recollection also help clarify a paradox in them – and the photographs express, according to Hejduk, "an evacuation; an excavation; yet instead of [the] earth being removed it was airbrushed away."[661] Reflecting on the photographs and

[659] Hejduk, "Cable from Milan," 8.
[660] Hejduk, 8.
[661] Hejduk, 8.

recalling his visit to EUR in 1953, he considers how the photographs had remained, "more essential; more impacted; they had tolerated no interception."[662] Only later admitting to understanding their surrealist and "de Chiricoesque genealogy," Hejduk interprets their essential quality as "an expression of a past disaster and indicating a future warning."[663] In a way that develops affinities between the two Libera buildings in EUR and Capri, Hejduk describes the experience of visiting the site at EUR - suggesting it was a distinctly spaceless, timeless, aspatial setting – conditioned by a purgatorial-like suspension in the way it was "a place waiting; of an irresolution."[664] These phenomenal qualities are reinforced by the absolute sense of emptiness exuded by Libera's Palazzo dei Congressi, of which he writes:

> Our eyes caught another structure, a large white horizontal with a cube perched on the roof capped by a shell. It appeared like a stationary ship. We were drawn to its silent presence. (…) We entered into its inner silences and were confronted by an empty hall many stories high; clamped by criss-crossing stairways ascending to a roof-terrace-promenade which overlooked a melancholic countryside; the roof supporting an outdoor cascade of stone horizontal step-seating which held imaginary audiences, backs to the Campagna; and imaginary contoured faces forward towards a voided stage; it was in shadow. The eeriness of that moment was compressive; devastating; unsettling; we were pulled into its speculations; a total modern theater; no players; no audience.[665]

In the case of Libera's villa, the relevance of these purgatorial-like qualities become more heightened and significant. Hejduk's assessment of Libera's Capri house provides synoptic insight into these conditions; it is, he says, a "private enclave that is full of paradoxes," and "an object which consumes (…) It is filled with unrequited histories."[666] It is a highly ambiguous and primitive space full of pathos - defined equally as a complex spatio-mythological setting and a distinct architectural sanctuary. It is for these reasons that Hejduk claims that upon entering the Libera house we get multiple readings when he writes:

[662] Hejduk, 10.
[663] Hejduk, 8.
[664] Hejduk, 8.
[665] Hejduk, 10.
[666] Hejduk, 12.

> A relic left upon the pinnacle after the seas have subsided. It is a sarcophagus of soft cries. It whispers of inevitable fates. The ‘House’ and Libera's other monument, the ‘Terza Roma’ theater-exhibition building, are shipwrecks upon the waters of a chaotic time, yet are dramatic, powerful, sad, nostalgic, as all shipwrecks are, they imprint forever upon one's mind (...) and raise disquieting questions.[667]


«CASA COME ME»

CABLE FROM MILAN

Figure 55 John Hejduk, “Cable from Milan” article view, page(s) 8 and 10. In Domus 605 / April 1980. Available from DOMUS Digital Archive: https://www.domusweb.it/en/from-the-archive/2012/07/21/adalberto-libera-e-villa-malaparte.html

Two distinct motifs emerge here that are decisive for both Hejduk’s reading of the house and as we will see - for our understanding of his return to a more primitive mythopoeic typology in his own last works. Hejduk considers the house as existing doubly – an encrypted site of buried objects and realities and a labyrinthine space of liminal transience and passage. In the case of the Malaparte house, this reading becomes apparent in the way he interprets the plan as a type of hieroglyphic inscription - something from a pre-Christian age, which he claims:

667 Hejduk, 12.

> … reminds one of something from pre-Christian ages; yes, that is it. The plan is really an elevation of one of the wood Egyptian burial paddles placed in the tomb of a Pharaoh against the wall of his last resting place. It has a diminishing handle sometimes wrapped by ropes and on the paddle flat itself are various signs and symbols telling of the leader's life, his triumphs (...) The plan of the Malaparte house is an inscription. One cannot find the entrance to this house, it is hidden like the tombs.[668]

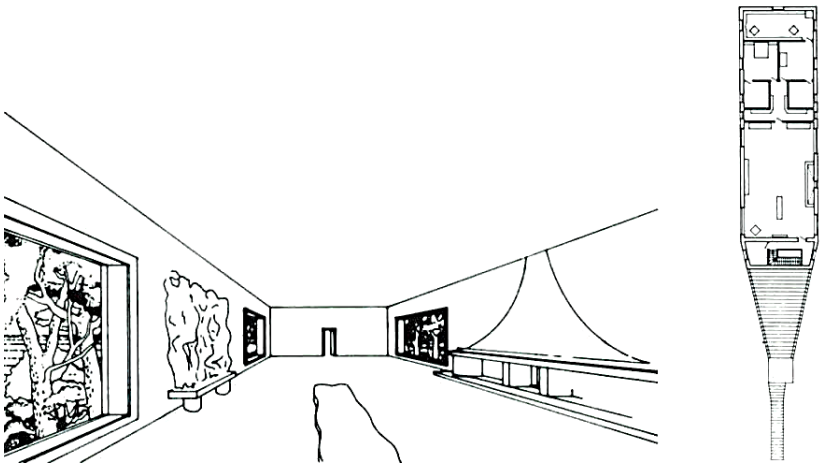

Figure 56 Adalberto Libera. “Interior Perspective” (left) and “Plan Drawing” (right) of *Casa Malaparte*, Capri (1938) in Domus 605 / April 1980 (page details). Available from DOMUS Digital Archive: https://www.domusweb.it/en/from-the-archive/2012/07/21/adalberto-libera-e-villa-malaparte.html

The imagery and tone that Hejduk employs here - of Pharaonic burial and an enclosure for living buried below ground - alludes to a complex spatiotemporal field that is both transitionary and liminal. It shares an affinity with his reading of the La Roche House through Hejduk’s insistence that it constructs an ‘otherness’. The Malaparte house is similar- something other than what it first appears to be and reverberates with undertones of ritual, which for Hejduk, involves the “drama of man and nature, birth and death, expansion and compression, sacrifice and acceptance.”[669] Interpreted this way, the Capri site is thus a liminal middle-space - its purgatorial-like qualities amplified by the careful positioning of the building and the way that the external stair acts as a middle point calibrated about the horizon line of the sea in one direction and a diminishing vanishing point in the other. It is as a place that is both mythical and metaphorical. It acts as a pathway leading from life to death and from death to life - a site of mediation between the celestial world above and the

[668] Hejduk, 12.
[669] Hejduk, 12.

earth below. It is, Hejduk says, a space of negotiation concerned with the "observation of nature's womb from which we formally entered the play of our life and it is the opening which receives us in our final exit."[670]

Figure 57 Still image from Jean-Luc Godard film *Le Mépris* (*Contempt*) showing the alignment of the eyes of the character of Camille Javal (played by Brigitte Bardot) with the exact level of the horizon line beyond. Image available at https://wallpapersin4k.net/wp-content/uploads/2017/02/Contempt-Movie-Wallpapers.jpg.

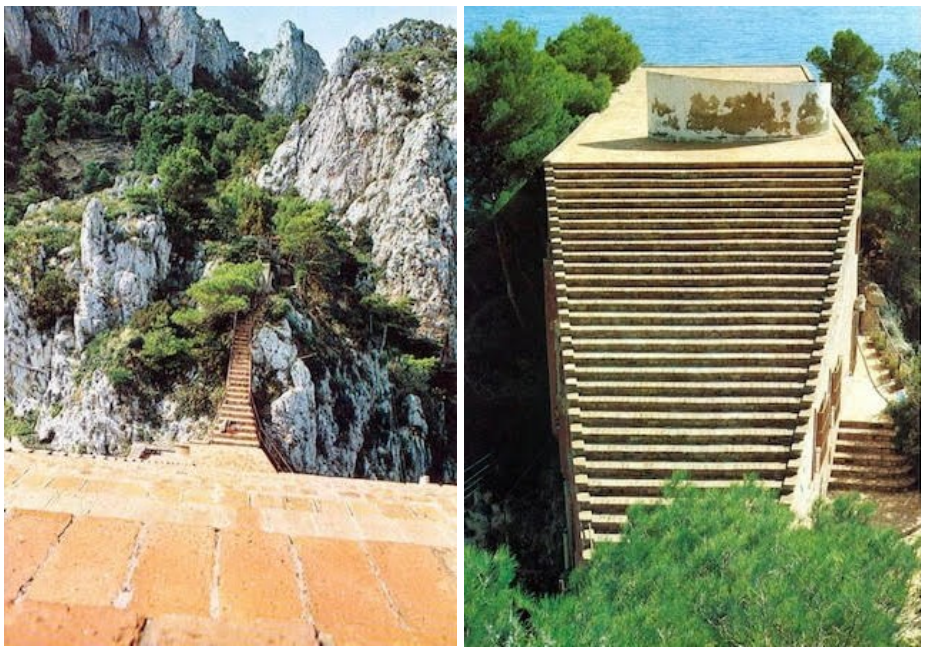

Figure 58 Domus 605 / April 1980 page details. Photograph of Roof and Stairs (left, p,10, and right, p.11) of Adalberto Libera's Villa Malaparte, Capri, 1938. Available from DOMUS Digital Archive: https://www.domusweb.it/en/from-the-archive/2012/07/21/adalberto-libera-e-villa-malaparte.html

[670] Hejduk, 12.

Emphasising its spatio-temporal and mythopoeic status, most significant is Hejduk's reading of the undertones of the house when he develops a distinct correspondence with purgatorial-like suffering - attributing the qualities of its interior to that of a Dantean *limbo*. Likening the perspectival field established by Libera to the dilemma faced between the choices of entering two doors in the courtyard of the Alhambra, Hejduk highlights these affinities:

> [W]e are in some kind of exploratory submarine moving through the stalactites of a dark surface; we are warmed by an illuminating fireplace on one side and Dante-esque figures of limbo on the other; at the far end a singular door beckons. Libera then makes a perspective of the door silently opening onto a corridor at the end of which are two doors ... one good? One evil? The choice is ours as in the courtyard of the Alhambra in Granada. This simple perspective is impregnate with meaning. We are challenged to enter further labyrinths leading to a 'no exit'.[671]

Hejduk's critique develops a particular reading of the Malaparte house and fundamentally advances his earlier proposition at the beginning of his essay – when he contended that the two photographic images were significant in the way they were expressions of a "past disaster and indicating a future warning."[672] In the way that it contains distinct signs and symbols that mark it, in the sense of Pharaonic burial and Egyptian funerary practices, it acts as something like a 'Coffin Text'- those hieroglyphic funerary spells written inside of sarcophagi depicting the journey of the soul through the realm of the afterlife. We further interpret this in the way that the conceptual entry to the house - one marked by silence – might only be possible through an understanding of its primitive inscriptions and, what Robin Evans refers to in a different context as, the "promise of revealing the secrets of arcane knowledge direct from the fount of civilization."[673]

Entering *Labyrinthic* Space

However, it is exactly this act of decipherment that is impossible as constituted by a range of signifiers and atmospheres; the house holds-out any of its possible meanings from us. Instead, and in Hejduk's reading of it, the house is rather a crypt; a complex

[671] Hejduk, 12.
[672] Hejduk, 8.
[673] Evans, "In Front of Lines That Leave Nothing Behind," 89.

labyrinthic field with primitive mystical qualities where it incites multiple interpretations though none of which exhaust it where we might arrive at its 'meaning'. Instead, as a critique of modernism, he celebrates its archaic origins; it has to do with the "abandonment of abstraction and the seduction of the lyrical. It also has to do with the dilemma and problems of our own time."[674] What lies behind it? he asks:

> The most fearful, a nothingness, an enclosure that encompasses a void. We are in the midst of ancient rites. Libera has set the stage for an awesomeness. Man is infallible and temporal. Libera's Malaparte house is private. It is a house of paradoxes. It is an object which consumes. It is filled with unrequited histories. It is a relic left upon the pinnacle after the seas have subsided. It is a sarcophagus of soft cries. It whispers of inevitable fates. The "House" and Libera's other monument, the "Terza Roma" theater-exhibition building, are shipwrecks upon the waters of a chaotic time, yet are dramatic, powerful, sad, nostalgic, as all shipwrecks are, they imprint forever upon one's mind ... and raise disquieting questions.[675]

Hejduk presents an architectural vision or a type of knowledge here that exists between science and its poetic complement - what Alberto Pérez-Gómez refers to as "the finite with the infinite, the specific with the universal, the temporary with the eternal, expressing the inexpressible in authentically human terms."[676] It suggests the type of allegorical space that we have come to associate with the Masques: "paradoxical, mythical configurations which confront the order of reality, but which confront the order of reality with something absolutely imaginary."[677] As we will see with *Sanctuaries* and *Enclosures* later, this involves the return to a more primitive mythopoeic typology in Hejduk's last works - particularised by the type of labyrinthine qualities they develop. While Hejduk refers to the labyrinthic qualities of the Malaparte house, as a motif often associated with the artificer Daedalus, the labyrinth appears in many guises in Hejduk's work - as emblem, form, or programme.

It presents the possibility of an architecture existing between story and image or *choros* as Wim van den Bergh puts it, and "a labyrinth without walls, in which we

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[674] Hejduk, "Cable from Milan," 12.
[675] Hejduk, 12.
[676] Alberto Pérez-Gómez, "Architecture as Embodied Knowledge," *Journal of Architectural Education* 40, no. 2 (1984): 57.
[677] Wim van den Bergh, "Icarus' Amazement or The Matrix of Crossed Destinies," in *John Hejduk: Lancaster/Hanover Masque*, 1992, 84.

undergo an initiation into a ritual space of poetic thought by means of a free choreography of thought."[678] We see the form of the labyrinth in the overall structure of *Victims* that is made up of perpetually suspended figures while the labyrinth - as an emblem, appears elsewhere in the same project. There is also, for example, *The Soloists–The Labyrinth*, where the structure develops a correspondence with every victim of the Holocaust (the implication being: each victim is a 'soloist' when facing death) and some of Hejduk's notes for *Victims* include references to Ariadne and the Minotaur.

> **LABYRINTH:** the corner rooms have no possibility of entry.
> 'Ariadne eventually did disappear.' 'In the myth or the reality?' It makes no difference.
> The modern Minotaur would use the thread to disguise the horns.
> When first Ariadne's and the Minotaur's eyes met they recognized one in each other.
> Impossible to travel over another's lines, the thought is missing.
> Ariadne's ball of string originating at the centre of the labyrinth-maze in order that she can return to the labyrinth. Before entering, she knew that the Minotaur had already died. [679]

Addressing the labyrinthic condition of Hejduk's *Soundings* (1993), van den Bergh suggests the artefact/book requires a classification beyond reading it as bound-body or fixed object determined only by its "specific discursive spatiality, or better, its unicursal direction, because that is what one usually associates with the concept called *book* in terms of space."[680] He contends that Hejduk's book is instead locatable beyond the conventional boundaries of the genre. It has an ability, he says, to "escape this directional linearity by means of constantly breaking and/or folding, multiplying the implied linearity of the discursive space."[681] In van den Bergh's assessment of it, these books "the kind of books that you constantly – out of necessity or pleasure – return to, that gives you specific feelings of owning a personal universe of knowledge, like possessing a pocket-sized infinity."[682]

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[678] Bergh, 84.
[679] Hejduk, *Victims: A Work*, n.p.
[680] Wim van den Bergh (1993). *Seven Memos on the Geometry of Pain*. In *Soundings by* John Hejduk. Published by Rizzoli, 18.
[681] Wim van den Bergh (1993). *Seven Memos on the Geometry of Pain*. In *Soundings by* John Hejduk. Published by Rizzoli, 18.
[682] Wim van den Bergh (1993). *Seven Memos on the Geometry of Pain*. In *Soundings by* John Hejduk. Published by Rizzoli, 18.

Hejduk's labyrinths thus limit our ability to contemplate a point of entry and create a distinctly interiorised spatio-psychic construction.

> The labyrinth is a metaphor of human existence; ever-changing, full of surprise, uncertain, conveying the impression of disorder, a *gap*, (chaos understood in the etymological sense) between the only two certain points that it possesses, birth (entrance) and death (its centre).[683]

Like the Daedalian prototype described by Pérez-Gómez, Hejduk's labyrinths are also liminal in the sense that they are both a "hyphen between idea and experience."[684] They produce a labyrinthine condition such that it calls into question our capacity to transition between the past, present, and future. As a spatio-psychic construct it is clear that, like the Malaparte house, Hejduk understands them as held between engagement and distance – or between the experience of space (the real) and the conception of space (the ideal). We are entering into what van den Bergh describes as a "choratic space of thought" (which is also an architectural space) in which "'wandering' - as choreographic freedom in an unknown physical emptiness - and 'wondering' - as choreographic freedom in an unknown mental emptiness - appear to be 'Wandering' 'spatialized' as the maze of amazement, or 'materialized' as wandering through the labyrinth."[685] In the following extract, we get a sense of these theoretical states - when Hejduk recounts Peter Eisenman's experience of going to Berlin to view "those two pieces in the great hall":

> We talked about the aura of a thing like that and Peter says to me that they are not architecture because you can't get *in* them. And I looked at him and I said, "YOU can't get into them". See? In other words, he was not in the position to get in to them (…) Because *he* did not *understand* them. You can only get *in to* something if you understand, or are willing to … (Hejduk, now slowly dipping his head and making a gesture towards the lips- indicating being silent)… The silence that has gone over them (…) People see them but they go 'ouhhhh'.[686]

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[683] Alberto Pérez-Gómez, "The Myth of Daedalus," *AA Files*, no. 10 (1985): 51.
[684] Alberto Pérez-Gómez, "Questions of Representation : The Poetic Origin of Architecture," *Architectural Research Quarterly* 9, no. October 2006 (2013): 218.
[685] Bergh, "Icarus' Amazement or The Matrix of Crossed Destinies," 89.
[686] Michael Blackwood, *John Hejduk: Builder of Worlds. Interview with John Hejduk and David Shapiro* (Michael Blackwood Productions, 1991), Film available at: https://www.youtube.com/watch?v=dGbJXxsYm3M&list=PLwMiBji0WtRc4zud-Kw4RT5jdEcskR1ea.

Figure 59 John Hejduk. Installation view of *Studio for the Painter* and *Studio for the Musician* as part of the IBA exhibition in the Martin Gropius Bau (1987): FRAME 5 1974-1979 in *Mask of Medusa* (1985), 328.

Ritualised *Enclosures*

These uncertain atemporal conditions are of course what we have come to understand as the conceptual space of the Masques and the tensions held in them – between reality and fiction, order and disorder, and the sacred and profane. They provide us with an outline of what Joan Ockman has described as Hejduk's "[m]edusan view of the world."[687] They signal the "mythopoeic" qualities that Pérez-Gómez attributes to Hejduk's architecture (particularly his late projects) as an exemplary case of a "renewal of the body" in architecture that had resisted the Western tradition to suppress "the life and truth of the body."[688] Thinking about these persistent tensions in Hejduk's oeuvre, we turn to his last work *Enclosures* - a set of thirty-two allegorical images produced just before his death in 2000.

[687] Joan Ockman, "Architecture as Passion Play," *CASABELLA* 61, no. 649 (October) (1997): n.p.
[688] Pérez-Gómez, "The Renovation of the Body: John Hejduk & the Cultural Relevance of Theoretical Projects," 29.

Figure 60 John Quentin Hejduk *Enclosures* (read down and across from top left) *(E-01 -E-32*). 1999-2000. Medium: Ink, gouache, and metallic paint on Hejduk office stationery. Dimensions: 11 × 8 1/2 in. (27.9 × 21.6 cm). Anonymous gift 2000-009.24. © The Menil Collection, Houston.

Produced using his personal stationery in Letter or ANSI Letter size (commonly used in the United States), the graphical style of these 8.5 by 11-inch plates is more painterly than architectural. Recalling the colour-coded sets of Le Corbusier's *Le poème de l'angle droit,* Hejduk animates each of the scenes using a distinctive colour range using gouache and metallic paint in alternating greys, greens, blues, yellows, and red blocks. Immediately, there is a strange sense of familiarity about them. In the way they render bodies and structures without shadow or perspectival depth, they resemble some of the structures we have seen in *Berlin Night* – perhaps suggesting a similar delimiting of boundaries across space and time? However, given that we do not have the benefit of a description of them from Hejduk, how then are we to interpret their function? Appearing as flattened frontal projections rather than conventional perspectives, they possess highly idiosyncratic qualities often associated with traditional scenes of devotion in a Catholic Church and it is possible to think that the *Enclosures* might have been intended as a single fresco - illuminating the walls of Hejduk's *Cathedral*. Read in this particular way and considering his poem "An Umbrian Passage"[689] (1998) about Giotto di Bondone's frescoes, we can see how the scenes of *Enclosures* might correspond with the frescos at the Scrovegni (Arena) Chapel in Padua (Fig's. 60, 61) - with similarly coded depictions of struggles between demon and angel figures from the Old and New Testaments.

Figure 61 (Left). Giotto di Bondone. Photograph of Frescoes in the Scrovegni (Arena) Chapel, Padua, Italy (c.1305). Image available at https://commons.wikimedia.org/wiki/File:Scrovegni.JPG. [Accessed 1 November 2018].

Figure 62 (right). Giotto di Bondone. Enlarged photograph of *The Last Judgement* in the Scrovegni (Arena) Chapel in Padua, Italy (c.1305). Image available: https://it.wikipedia.org/wiki/File:Giotto_di_Bondone_-_Last_Judgment_(detail)_-_WGA09243.jpg. [Accessed 1 November 2018].

[689] Hejduk, *Such Places as Memory : Poems, 1953-1996.*

> I say these things in great trepidation; they are like a confession. I guess I am becoming more Catholic. I was born a Catholic and moved away from it. But I was always intrigued by the ritual. Not only was I intrigued by the ritual of Catholicism, but in fact my first understanding of fear came through my catechism lessons and Catholic school (…) My work might come out of fear of a Judaeo-Christian condition, out of being born in New York.[690]

Other readings emerge when we look at the scenes in greater detail and notice that the crucifix or cross appears twenty-nine times in the thirty-two scenes of *Enclosures*. The cross is an important emblem for Hejduk and has to do with his wider project and praxis. It marks the intersection of an architectural problem – that of its fabrication and jointing - with theological ones – like the question of the divine body; body-as-body/ body-as-infinite/ body-as-divine. Nevertheless, it also has to do with contemporary and historic loss and why, as Hejduk reminds us, "[t]his is the time for drawing angels. Angels have to do with the crucifixion in a strange way."[691]

Given that, *Enclosures* thus first appear to be something like religious icons containing multiple familiar symbols the above reference to Hejduk's Catholic background is useful, however and at the same time, it is misleading. While this understanding of such 'confession' is hardly orthodox, what we do know and are aware of, is what interests Hejduk in this 'drama' of religion are its ritual and rites. For example, note how this is referred to in his statement – which has more to do with him being "always intrigued by the ritual" rather than it been studied doctrinal observance. Thus, while these religious themes have significance for Hejduk, these aspects of religious imagery seem more like the wider eschatological function of what Georges Bataille refers to as the *sacred*[692]– characterised in one instance as a transgressive "realm of sacred things is composed of the pure and of the impure."[693] Elaborating on the interconnections between the production of sacred things and its relations to loss and sacrifice, Bataille writes of these through the scene of the crucifixion:

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[690] Hejduk, "Armadillos."
[691] Hejduk and Shapiro, "The Architect Who Drew Angels," 73.
[692] We know from his discussions with Shapiro that Hejduk claimed to have been reading Bataille's book "Erotism: death and sensuality" and impacted his notion of the sacred. See: *John Hejduk: Builder of Worlds. Interview with John Hejduk and David Shapiro*, pt. 28:55.
[693] Bataille, *Eroticism: Death and Sensuality*.

> In the etymological sense of the word, sacrifice is nothing other than the production of *sacred* things. From the very first, it appears that sacred things are constituted by an operation of loss: in particular, the success of Christianity must be explained by the value of the theme of the Son of God's ignominious crucifixion, which carries human dread to a representation of loss and limitless degradation.[694]

In Bataille's reading of it, contrasting to the pagan stage of religion where "transgression and the impure aspects were no less divine than the opposite ones,"[695] it is only in Christianity that the sacrifice relating to crucifixion (the killing of Christ) on the Cross is made benign:

> Essentially in the idea of the sacrifice upon the Cross the very character of transgression has been altered. That sacrifice is a murder of course, and a bloody one. It is a transgression in the sense that it is of course a sin, and of all sins indeed the gravest (…) Misunderstanding the sanctity of transgression is one of the foundations of Christianity, even if at its peaks men under vows reach the unthinkable paradoxes that set them free, that over-reach all bounds.[696]

Synonymous with Hejduk celebrating the Malaparte House as a poetic encrypted space constituted by the "drama of man and nature, birth and death, expansion and compression, sacrifice,"[697] this idea of sacrifice as just described – together with the recovery of the *sacred* - are fundamental aspect of these last works and are connected poetically in Hejduk's architecture to revealing *loss.* Hejduk's sacred, however, does not gain eminence over the profane. Instead, and while noting Hejduk's comments that his view of Catholicism as an "essentially pagan" religion – a combination and co-existence of both the sacred and the profane - Williamson observes that some of the essential aspects of Hejduk's architecture "lays in this fact."[698] Likening the medieval surrealist quality and symbolic content in his works to Hieronymus Bosch's *Garden of Earthly Delights* (c.1490-1510), Williamson maintains that Hejduk had "not only embraced Catholicism's perceived pagan content but its

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[694] Georges Bataille, *Visions of Excess : Selected Writings, 1927-1939*, ed. Allan Stoekl, trans. Allan Stoekl, Carl R Lovitt, and Donald M Leslie Jnr (Minneapolis: University of Minnesota Press, 1985), 119.
[695] Bataille, *Eroticism: Death and Sensuality*.
[696] Bataille.
[697] Hejduk, "Cable from Milan," 8.
[698] Williamson describes how these interpretations come directly from a discussion with Hejduk in 1995. See: Williamson, "Cosmopolitan Architectures: Notes on Drawing," 364.

integrative methods as well – at least those methods related to the medieval imagination."[699] Thought about in these ways and in the pronounced archaisms they exhibit, the *Enclosures* re-incorporate the mythical idea of architecture as ritualized space. Hejduk develops this transgressive work through a first-person eschatological narrative; an epochal warning communicated through the collapse of temporal and spatial categories and an attempt to re-insert myth into architecture in a post-mythological age. These scenes are also evidence of a late operation. Not only do they reanimate the themes of time/space and reality/fiction (Masque space), moreover, they signal the type of recapitulation often identified with late style indicative of its *mythopoeic* tendencies.[700] They resemble then, the qualities of late style we have seen McMullan refer to in works of art; most obviously, in the coalescing of personal and epochal lateness that simultaneously completes and extends the oeuvre while having "ramifications beyond the personal, expressing a sense of epochal lateness or of a going beyond the possibilities of the current moment or, combining the two, of a certain paradoxical prolepsis in its finality."[701] This is perhaps not that surprising, however, given that modernity had limited the possibilities of any premodern assumptions. For this reason, it is this refusal to be "content with the conventional vocabulary provided him by his epoch"[702] that we have come to understand lateness in another way and with the type of *abstractism* Broch refers to when writing on the phenomenon of late style:

> here the *abstractism* of such ultimate principles joins hands with the abstractism of the technical problem: this union constitutes the 'style of old age'. (…) The artist who has reached such a point is beyond art. He still produces art, but all the minor and specific problems, with which art in its worldly phase usually deals, have lost interest for him (…) his attitude approximates that of the scientist, with whom he shares the concern for expressing the universe; however, since he remains an artist, his abstractism is not that of science but – surprisingly enough – very near to that of myth.[703]

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[699] Williamson, 364.
[700] As noted earlier, Pérez-Gómez also uses this term "mythopoeic" to describe Hejduk's architecture (particularly his late projects) as an exemplary case of a "renewal of the body" in architecture that had resisted the Western tradition to suppress "the life and truth of the body." See: Pérez-Gómez, "The Renovation of the Body: John Hejduk & the Cultural Relevance of Theoretical Projects," 29.
[701] McMullan, "La Derniere Periode," 26.
[702] Broch, "The Style of the Mythical Age," 12.
[703] Broch, 12–13.

Operating between the duality of sacred and profane thought/space and transgressing the conventional limits of modernist thought in architecture – these last works of Hejduk's are something like *Mostri Sacri*[704] or Sacred Monsters. Their forecasting potential is such that it glimpses its own inadequacy in whose virtual silence we are reminded, "constantly shows us the blind spots and vanishing points of our discipline."[705] It places these works in the tremulous late space "moving beyond the material world into the realm of spirit"[706] - revealing what modernity had already repressed and ultimately, in Hejduk's hands, had dismantled and defeated.

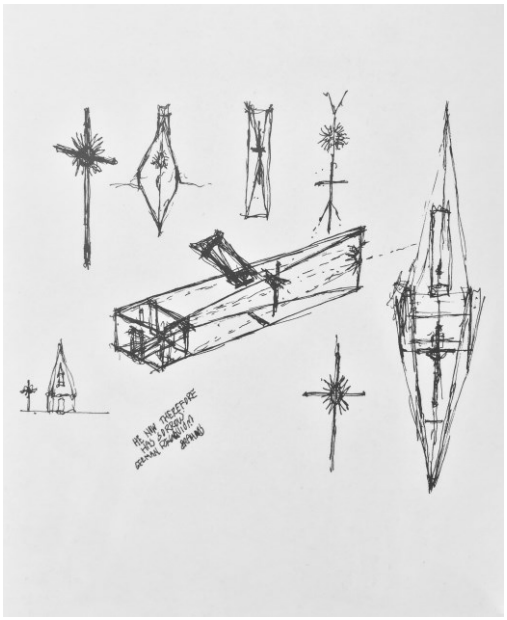

Figure 63 (left). John Quentin Hejduk *Sanctuary 1* (1-02), 1999-2000. Medium: Ink, gouache, metallic paints, and crayon on Hejduk office stationery. Size; 11 x 8 1/2 in. (27.9 x 21.6 cm). Gift of the artist in memory of Dominique de Menil. Ref: 2000-002.02. © The Menil Collection, Houston.

Figure 64 (right). John Hejduk Chapel, Wedding of the Sun and Moon (1998). In, Sanctuaries: The Last Works of John Hejduk (2003), 55.

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[704] This term is used by Marco Frascari in his essay "Some Monstri Sacri of Italian Architecture," *AA Files*, no. 14 (1987): 42. Frascari uses it as an critical term when exploring the 'Venice School' and in particular, the work of Carlo Scarpa. Frascari frames the idea of the architectural monster as, belonging to the solving of enigmas. This enigma he says, a callida junctura (ingenious joint), "unites artefacts and meanings which are not easily related. This union is an inversion of the normal process of signification: it is the joining of the Vitruvian quod significant (the signified) and quod significatur (the signifier) in a fantasia, a divination of a possible built future. The outcome is extraordinary - that is, a monster." According to Frascari, the term "Sacro Monstro" originates in the Etrusco-Roman tradition of divination, where the monster is understood as, an "extraordinary event, a celestial novelty, the sacred sign of a possible future."

[705] Wim van den Bergh (1993). *Voiceless Reason Silent Speech*, in Berlin Night. NAI Publishers, 6,7.

[706] McMullan, "La Derniere Periode," 31.

Read together, these two final images (Fig's. 62, 63) are perhaps emblematic of this; an entire compression of his 'Diamond Theses' and repetition of the *memory condition*[707] we have been discussing in Hejduk. We are outside of Cartesian perspectival space[708] in an evolving space between the flattening of the diamond to a single plane and "as you approach the membrane," Hejduk says referring to Jay Fellows' *Failing Distance*, "there is a point where you physically come inside. It's a marvellous way of memory, of seeing, of moving, of static and non-static."[709] Here we find a lamenting Angel, Braque's Blackbird (of death), the crucifixion isometrically projected and the plan and frontal perspective of the *Chapel, Wedding of the Sun and Moon* (1998) - where the 'still life' Crucifixion image becomes relic becoming ever-extending space. It is a final moment in the oeuvre; a moment of liminal repose that both looks both to the 'anterior' and is cast outwards as a monstrous projection into the 'future'. Displaying a type of Lateness full of memory and retaining in them faint traces of approaching death – these last works resemble the type of estranged subjectivity Adorno sees in late Beethoven:

> those moments of breaking away; the work is silent at the instant when it is left behind and turns its emptiness outwards (…) free of subjectivity, they splinter off. And as splinters, fallen away and abandoned, they themselves finally revert to expression; no longer, at this point, an expression of the solitary I, but of the mythical nature of the created being and its fall, whose steps the late works strike symbolically as if in the momentary pauses of their descent.[710]

Lateness in Beckett's Last Works

From these deliberations on Hejduk's last works, we turn to consider Beckett's late prose piece and penultimate text *Stirrings Still/Soubresauts* (1986–89) and his final poem *Comment Dire/What is the Word* (1989). As with Hejduk and has been indicated previously, these works by Beckett are read against conceptualisation of lateness and

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[707] Hejduk, *Mask of Medusa : Works, 1947-1983*, 50.
[708] Pérez-Gómez maintains this function is central to Hejduk's work - suggesting that it operates in a realm of perception unregulated by the "Cartesian coordinates of a perspectival world" which ascedes to the archetypal by means of the personal, the eternal by means of the present." See: Pérez-Gómez, "The Renovation of the Body: John Hejduk & the Cultural Relevance of Theoretical Projects," 27.
[709] Hejduk, *Mask of Medusa : Works, 1947-1983*, 50.
[710] Adorno, *Essays on Music*, 2002, 567.

late style by Adorno and Broch - and these themes interconnect at different points in the text. These last works are initially framed by considering Beckett's mood of pessimism and the persistent referencing in his work to the theme of suffering. It thus analyses the constructional processes and aesthetic formations of Beckett's writing – the production of a hesitant type of writing subjected to the temporality of loss - conditioned by the prospect of failure. In this way, it argues that these final works both supplement and extend the established motivations of an artistic oeuvre that sees the role of the artist conditioned by the promise of failure or as Beckett puts it in *Worstward Ho*, "No matter. Try again. Fail again. Fail better."[711]

Decline since birth

The Birth and Deaths notices of the Irish Times of April 16, 1906 announced the birth of Samuel Barclay Beckett three days after his birth on Good Friday, 13 April 1906. Gesturing towards his recurring fascination with the theme of birth and the number thirteen, James Knowlson, the biographer Beckett had consented to for an authorised biography,[712] tells us there was, however, "debate as to whether this was or was not the true date of his birth."[713] The question of the *proper* listing of Beckett's birth date arises from the fact that his birth was supposedly registered by his father a month late - which records the date as May 13 rather than April. According to Knowlson, "it has been claimed that Beckett deliberately created the myth that he was born on Friday the thirteenth – and a Good Friday at that; a seemingly fitting date for someone so

[711] Samuel. Beckett, "Worstward Ho," in *Company / Ill Seen Ill Said / Worstward Ho / Stirrings Still*, ed. Dirk van Hulle (London: Faber and Faber, 2009), 81.

[712] As Piling mentions, there is much debate around the idea of an 'official' Beckett biographer but given Knowlson's close collaborations and contact with Beckett over twenty years as well as Beckett's consent to an authorised biography – Knowlson is often referred to in this way. The issue, however, is not without contention given Deirdre Baird's 1978 "Samuel Beckett: a biography" has several errors in it. See more: John Pilling, *A Samuel Beckett Chronology* (London: Palgrave Macmillan, 2006), xi–xii. The matter is further compounded by the fact that Anthony Cronin's biography "Samuel Beckett: The Last Modernist" was published at the same time as Knowlson's, and although it contains "some" interesting material is contained in it, it is regarded by many including Bruce Arnold - the literary Editor of the Irish Times - who had reviewed both the Knowlson biography and Cronin biography in the same time period and considered Cronin's as being less well-researched and, given post-editorial changes, suggests that Cronin may in fact have referenced details of Beckett's life directly from research undertaken by Knowlson. See also Bruce Arnold, "From Proof to Print: Anthony Cronin's 'Samuel Beckett: The Last Modernist,'" *Samuel Beckett Today / Aujourd'hui,* 8 (1999): 207–19.

[713] James Knowlson (1996). *Damned to Fame: The Life of Samuel Beckett* Bloomsbury Publishing PLC; New edition. In section 1, Images of Childhood (1906-15), 24-25.

conscious of the Easter story and so aware of life as a painful passion."[714] Recalling also, that Good Friday is related to The Passion (from late Latin; *passionem*: *suffering*) and appropriately enough, known in German-speaking countries as 'Karfreitag' ('Mourning Friday') and 'Stiller Freitag' ('Silent Friday'), these anxieties around birth signal the continuous elaboration on the theme of suffering in his oeuvre from his birth and repeat themselves up until Beckett's own death in 1989.

The experience of having not been 'properly' born and the conflation with death are experiences identified in a note by Beckett (1977) - which calculated he had been *dying* for approximately 600,000 hours from the moment of his birth.[715] In Beckett's radio play *All That Fall* (1956), we hear echoes of the sentiment and words of Carl Jung's third lecture at the Tavistock Clinic in 1935,[716] in which Jung had spoken about 'complexes' and had described a complex as "an agglomeration of associations (…) sometimes of traumatic character, sometimes simply of a painful and highly toned character."[717] Having attended this lecture at the invitation of his therapist Dr Wilfred Bion, one of the things that resonated with Beckett was Jung's description of a little girl who had premonitions of her own death and had died at a very young age. Beckett was intrigued by Jung's assessment of her that "she had never been born entirely."[718] Such was the impact of this claim by Jung that Beckett recast these words in the play where, as though his character Maddy Rooney was herself present at Jung's lecture, she describes attended "a lecture by one of these new mind doctors,"[719] and announcing that:

> I remember him telling us the story of a little girl, very strange and unhappy in her ways, and how he treated her unsuccessfully (...) something he said, and the way he said it (...) haunted me ever since (…) when he had done with the little girl he stood there motionless for some time, quite two minutes I should say, looking down at his table. Then he suddenly raised his head and exclaimed as if he had had a revelation. The trouble with her was she had never been born! [720]

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[714] James Knowlson (1996). *Damned to Fame, 24-25.*
[715] Cited in Dirk Van. Hulle and Samuel Beckett, "Preface," in *Company ; Ill See Ill Said ; Worstward Ho ; Stirrings Still*, ed. Dirk Van. Hulle (London: Faber and Faber, 2009), vii.
[716] Knowlson, *Damned to Fame : The Life of Samuel Beckett*, 176.
[717] Knowlson, 79.
[718] Carl Gustav Jung, *The Collected Works of Carl Gustav Jung*, trans. R.F.C. Hull, 2nd ed., vol. 18 (London: Routledge & Kegan Paul, 1970), 96.
[719] Samuel Beckett, *Collected Shorter Plays* (London, UK: Faber and Faber, 1984), 35.
[720] Beckett, 35–36.

Beckett's difficulty with his birth, which he viewed as a type of sin or crime, became bound-up in his persona. It becomes an underlying pessimism towards living itself and is almost described in autobiographical mode in his *Proust* essay (1931) as "[t]he tragic figure represents the expiation of original sin, of the original and eternal sin of him and all his 'socii malorum', the sin of having been born."[721]

Beckett's other Birth(s)

As Beckett seems to have regarded it, it follows the fundamental principle that each birth is the beginning of a process of dying – a situation most concisely summarised in the first line of *A Piece of Monologue* (1979) in which he exclaims, "[b]irth was the death of him."[722] This interplay and the heightened relationship between birth and death is also relevant to Beckett's initial move into theatre during the 1960s. Corresponding to this period, a significant shift occurs for Beckett that represents a distinct turning point in his creative development. This relates to Beckett's newfound experience of directing and staging his plays, which as noted by the scholar Stanley Gontarski, radically alters his creative direction. Like Hejduk's adoption of the theatrical mode of the Masque and its importance to a change in creative direction - this change of modality for Beckett, provided him with the similar opportunity to "rethink, re-write, and finally, re-create previously published work."[723] According to Gontarski, Beckett's theatre works beginning with *Play* (1963) "grew finally more static than active, more lyric than dramatic (…) it was for Beckett, in a very real sense, the end of literature but the beginning of theatre."[724] Importantly, and as observed by Gontarski's, there was another moment of birth – that of a late-style in Beckett's oeuvre such that after *Play* - he would not only reconsider his earlier work but would rewrite his own history in such a way that he may have ironically revised his "early self out of existence."[725]

Referring to two notebooks Beckett had prepared for his 1978 Schiller-Theater production of *Play*, Gontarski observes that Beckett's theatre had been influenced by

[721] Beckett, *Three Dialogues*, 1987, 67.
[722] Samuel Beckett (1990). *A Piece of Monologue* Compiled as part of Complete Dramatic Works. Published by Faber and Faber, 425.
[723] S.E. Gontarski, "Staging Himself, or Beckett's Late Style in the Theatre," *Samuel Beckett Today / Aujourd'hui* 6 (1997): 89.
[724] Gontarski, 88.
[725] S.E Gontarski (1997). Staging himself, or Beckett's late style in the theatre, 89.

the aesthetic depletions of Mies that followed his most famous dictum 'less is more'[726] and had directed his work "according to principles more in keeping with sculpture or even architecture than drama."[727] The significance of this during the 1970's was that Beckett "set out to expunge 'ornament' to write 'less,' (…) to distil his essences and so develop his own astringent, *desiccated*, monochromatic minimalism, miniaturizations, the 'minima' he alluded to in the 'Fizzle' called "He is barehead.""[728] Commenting on how Beckett's notebooks constitute a "remarkably detailed external record of the artist's internal processes and struggles," Gontarski notes how these document "Beckett's continued aesthetic and stylistic development"[729] such that Beckett's own "Process of elimination" developed a "mania for minimalism."[730] One such example demonstrates this clearly and refers to notes Beckett had prepared for Donald McWhinnie's 1976 Royal Court production of the play *That Time* (1974-1975). Here, Gontarski suggests the direction of this play represented the most succinct and explicit statement of Beckett's *late aesthetic* – where, quoting directly from Beckett's notes he cites, "[t]o the objection that visual component too small, out of all proportion with aural, answer: make it smaller on the principle that *less is more*."[731]

The impact of adopting these aesthetic influences is significant enough and from *Play* onwards - Beckett's stage presences (as we have seen already in *Endgame* in Volume [II]) would grow increasingly "de-humanized, reified and metonymic, featuring dismembered or incorporeal creatures."[732] Writing in *The Body in the Body of Beckett's Theater*, as Gontarski sees it, the type of lateness and style in Beckett's theatre work is specifically occupied with the "ontological exploration of being in narrative and finally being as narrative producing in the body of the text the text as body."[733] It indicates Beckett's interest in the text-body polemic that emanates a

[726] See James. Knowlson's account of Beckett's visit to Berlin in August 1969 to direct *Krapp's Last Tape* at the Schiller-Theater Werkstatt, where Beckett was of a mind to visit Mies' recently completed Neue Nationalgalerie, and while admiring it, thought that "too many bad modern German paintings were on show". In *Damned to Fame: The Life of Samuel Beckett* (New York, London: Simon & Schuster by arrangement with Bloomsbury Publishing, 1996), 504.
[727] S.E Gontarski (1997). Staging himself, or Beckett's late style in the theatre, 90.
[728] S.E Gontarski (1995). Introduction in, *Samuel Beckett. The complete Short Prose,* xv.
[729] S.E. Gontarski, "Editing Beckett," *Twentieth Century Literature* 41, no. 2 (1995): 202.
[730] Gontarski, 202.
[731] Gontarski, 202.
[732] Gontarski, "Staging Himself, or Beckett's Late Style in the Theatre," 93.
[733] S.E. Gontarski, "The Body in the Body of Beckett's Theater," *Samuel Beckett Today / Aujourd'hui* 11, no. Samuel Beckett: Endlessness in the Year 2000 / Samuel Beckett: Fin sans Fin en L'an 2000 (2001): 174.

challenge to the neutrality of the other form - being qualified as an indeterminate type of space. As Gontarski puts it:

> As Beckett's fiction developed from the pronominal unity of the four *Nouvelles* through the disembodied voices of the *Texts for Nothing* toward the voiceless bodies of *All Strange Away* and its evolutionary descendant *Imagination Dead Imagine*, he continued his ontological exploration of being in narrative and finally being as narrative producing in the body of the text the text as body. If the *Texts for Nothing* suggest the dispersal of character and the subsequent writing beyond the body, *All Strange Away* signaled a refiguration, the body's return, its textualization, the body as voiceless, static object, or the object of text, un-named except for a series of geometric signifiers, being as mathematical formulae.[734]

Likewise, and as referred to earlier, these late conditions are synonymous with Beckett's other birth - the literary one - and the publication of his defence of Joyce's *Work in Progress* (1929) and his short story *Assumption* (1929) in Eugene Jolas' journal of experimental writing *transition*. Here, we detect at the beginning of *Assumption* - what Gontarski has described as an "aesthetic of pain"[735] and with it, the emergence of a stratagem of suffering identifiable through the repeating motif of failure. Dealing with the fate of a struggling young and anguished artist, Beckett's *Assumption*, according to Gontarski, opens with "the sort of paradox that would eventually become Beckett's literary signature in the words (…) he could have shouted and could not.'"[736] Hugh Kenner makes the distinction between the strategy of impoverishment in the texts of the non-maestro Beckett against that of Joyce's adroitness, suggesting the difference in the two is that we are not inclined to follow thematically-driven words in Beckett's *Comment C'est* or *Happy Days* (1961), as we do say, when marvelling at the prowess of Joyce's *Ulysses*. Kenner suggests that in Beckett's work, we can detect "the stubborn (though fastidious) repetitiousness of a man who can barely keep going."[737] Observing the central role punctuation plays in this strategy - a display of apparent incompetence - he notes that Beckett:

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[734] S.E Gontarski (1995). Introduction in, *Samuel Beckett. The complete Short Prose,* xv.
[735] S.E Gontarski (1995). Introduction in, *Samuel Beckett. The complete Short Prose*, 1929-1989. Grove Press, New York, xix.
[736] S.E Gontarski (1995). Introduction in, *Samuel Beckett. The complete Short Prose*, xix.
[737] Hugh Kenner, *Flaubert, Joyce and Beckett: The Stoic Comedians.* (London: W.H Allen, 1964), 75.

> Seems unable to punctuate a sentence, let alone construct one. More and more deeply he penetrates the heart of utter incompetence, where the simplest pieces, the merest three-word sentences, fly apart in his hands. He is the non-maestro, the anti-virtuoso, habitué of non-form and anti-matter, Euclid of the dark zone where all signs are negative, the comedian of utter disaster.[738]

Here, Kenner echoes Beckett's own words to Gabriel D'Aubarede in I96I, when he had defined the influence of Joyce as a type of folly, saying that: "Molloy and the others came to me the day I became aware of my own folly (…) only then did I begin to write the things I feel."[739] This insight provided Beckett with a contrasting position to Joyce - delimited through the notion of depletion. As described in Volume [I], it is this virtue which Beckett had highlighted to Israel Shenker (1956) – as a form of impotence that works against the authority of Joyce's virtuosity. Beckett writes:

> The kind of work I do is one in which I'm not master of my material. The more Joyce knew the more he could. He's tending toward omniscience and omnipotence as an artist. I'm working with impotence, ignorance. I don't think impotence has been exploited in the past.[740]

It aspires for language to be mocked and discredited – and Beckett elaborates this when he writes:

> At first it can only be a matter of somehow finding a method by which we can represent this mocking attitude towards, through words. In this dissonance between the means and their use it will perhaps become possible to feel a whisper of that final music or that silence that underlines All.[741]

Characterised by its notable 'late' attributes, it is a form of literature that can be traced to Belacqua's words that we have seen in *Dream of Fair to Middling Women* (1932) that resemble the non-disharmonious expression Belacqua had observed in Beethoven's Seventh Symphony. It is as a literary condition that we have seen communicates "between the phrases, in the silence"[742] and a type of silence

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[738] Kenner, 77.
[739] Beckett, "Interviews with Beckett (1961)."
[740] Samuel Beckett, "Interview with Beckett (1956)," in *Samuel Beckett, The Critical Heritage*, 1979, 148.
[741] Beckett, "German Letter of 1937," 172.
[742] Beckett, *Dream of Fair to Middling Women: A Novel*, 137–38.

inexpression that progresses towards an almost inaudible and incalculable proximity un-ending in *Endgame* (1968). It is compressed in the existential hesitancy described by HAMM as a "final end" – where he find him sitting quietly against the silence and contemplating the possibility of such an ending:

> [*Pause*.] It will be the end and there I'll be, wondering what can have brought it on, and wondering what can have . . . [*he hesitates*] . . . why it was so long coming. [*Pause*.] There I'll be, in the old refuge, alone against the silence and . . . [*he hesitates*] ... the stillness. If I can hold my peace, and sit quiet, it will be all over with sound, and motion, all over and done with. [743]

Beckett's Last Works

These characterisations of Beckett's attack on language prophesise the rupturing of the word in Beckett's last Novella *Worstward Ho* (1983) and last poem *Comment dire*/*What is the Word* (1989). They maintain the question that persists across much of Beckett's writing from the *Unnamable* – the conundrum of 'going-on'; a type of writing barely maintained through its minimalisation while attempting to exhaust its own presence. It is expressed in the reduced and shrunken 'minimum' that Beckett refers to in *Worstward Ho* when he writes:

> Dim light source unknown. Know minimum. Know nothing no. Too much to hope. At most mere minimum. Meremost minimum**.**
>
> **…..**
>
> What when words gone? None for what then. But say by way of somehow with sight to do. With less of sight. Still dim and yet —. No. Nohow so on. Say better worse words gone when nohow on. What words for what then? None for what then. No words for what when words gone. For what when nohow on. Somehow nohow on.[744]

In *Worstward Ho,* we see how this strategy of words as diminished minimum, as Deleuze might put it, "in order to explore the pure intensities experienced in the way

[743] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 45.
[744] Samuel Beckett, "What Is the Word," in *Company / Ill Seen Ill Said / Worstward Ho / Stirrings Still*, ed. Dirk Van Hulle (London: Faber and Faber, 2009), 82, 93.

the sound dies away,"[745] produces an unsettling and disconnecting loss of the word itself:

> Less. Less seen. Less seeing. Less seen and seeing with words than when not. When somehow than when nohow. Stare by words dimmed. Shades dimmed. Void dimmed. Dim dimmed. All there as when no words. As when nohow. Only all dimmed. Till blank again. No words again. Nohow again. Then all undimmed. Stare undimmed. That words had dimmed.
>
> .....
>
> Enough. Sudden enough. Sudden all far. No move and sudden all far. All least. Three pins. One pinhole. In dimmost dim. Vasts apart. At bounds of boundless void. Whence no farther. Best worse no farther. Nohow worse. Nohow naught. Nohow on.
>
> Said nohow on. [746]

Equally, it applies to the non-harmonious discontinuity apparent in *Stirrings Still/Soubresauts* and is, specifically, an attack on his official language (English), which as early as 1937, Beckett had considered to be senseless. Convinced enough by this, he maintained that the grammatical rules of the English language were pointless, claiming that:

> Grammar and Style. To me they seem to have become as irrelevant as a Victorian bathing suit or the imperturbability of a true gentleman. A mask. Let us hope the time will come, thank God that in certain circles it has already come, when language is most efficiently used where it is being most efficiently misused. As we cannot eliminate language all at once, we should at least leave nothing undone that might contribute to its falling into disrepute.[747]

Beckett's strategies for a literature of decomposition, of discontinuity and silence, meant that his work rarely accords with normative modes of classification and, as Gontarski has noted, several of Beckett's short works have been treated by critics and publishers as "anomalous or aberrant (…) a species so alien to the tradition of short

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[745] Deleuze, "The Exhausted," 21. Deleuze here is referring to phenomenon in Beckett's *Quad* and the corresponding influence on Beckett by Schubert- an ability to bring about a hiatus or jump, a type of silence that comes from the movement from the aural image in music towards the visual image that "opens up the void or the silence of the latest end."
[746] Beckett, "What Is the Word," 93, 103.
[747] Beckett, "German Letter of 1937," 171–72.

fiction."[748] According to Gontarski, they have presented a problem for critics not just as to "what they mean- if indeed they 'mean' at all - but what they are: stories or novels, prose or poetry, rejected fragments or completed tales."[749]As result of this contempt for language, of its forms and conventions of style, there is considerable debate around the categorisation of his last late works. In particular, this problem arises in the fragments of words of Beckett's *Comment dire*/*What is the Word* (1989) - his final text or 'last-word' on the failing inadequacy of words that end with, "what – what is the word – what is the word."[750] Although written as a poem, it has often been misinterpreted as a piece of prose - even by his own publishers when it was first published in the volume *As the Story Was Told: Late and Uncollected Prose* (1990).

This difficulty of establishing satisfactory classificatory limits (stories or novels, prose or poetry) is further compounded by attempts to determine certain primacies such as the 'authority' between languages (English or French) and in the case of his penultimate text *Stirrings Still* (1986–89) – between text and drawing. Here, we are reminded of the Beckett's defence of Joyce's *Work in Progress* and, what he refers to, as the difficulty of distinguishing between writing and speech - from alphabetism to hieroglyphs - where words are "not the polite contortions of 20th-century printer's ink."[751] The term 'hieroglyphic' is, of course, the way he describes Joyce's "direct expression" when he writes: "[y]ou complain that this stuff is not written in English. It is not written at all. It is not to be read - or rather it is not only to be read. It is to be looked at and listened to. His writing is not about something; it is that something itself.[752] It does so in contrast with the English language and by creating a type of equivalency which he claims recognises "when language consisted of gesture, [when] the spoken and the written were identical."[753] Although writing about Joyce's *Work* in these instances, these qualities are nonetheless a wider means to express the inadequacies of language by continually disrupting and dissolving what he describes to Axel Kaun in a letter (9th July 1937) as the "terrible materiality of the word."[754]

[748] S.E Gontarski (1995). Introduction in, *Samuel Beckett. The complete Short Prose,* xi
[749] S.E Gontarski (1995). Introduction in, *Samuel Beckett. The complete Short Prose,* xi
[750] Beckett, "What Is the Word," 133.
[751] Beckett, "Dante… Bruno. Vico…Joyce," 11.
[752] Beckett, 9.
[753] Beckett, 12.
[754] Beckett, "German Letter of 1937," 53.

> Since we cannot dismiss it all at once, at least we do not leave anything undone that may contribute to its disrepute. To drill one hole after another into [language] until that which lurks behind, be it something or nothing, starts seeping through", while adding the virtue of this that, "I cannot imagine a higher goal for today's writer.[755]

Turning to the textual genesis and the evolution of Beckett's penultimate text *Stirrings Still* - not just attempting to determine what it 'means' but also how it was formed – we see some of these processes directly. Referring here to the work of the literary scholar Dirk Van Hulle who investigated Beckett's creative process by examining archival materials held at the University of Reading, Van Hulle examines some sheets from the 'Super Conquérant' notebook used by Beckett in the development of *Stirrings Still*.[756] Here, Van Hulle considers its textual genesis and the evolution of one of the two last known works of Beckett. His examination begins, noting that, "there are at least two sides to the story of the beginning: a recto and a verso (…) the recto page starts in French, but continues in English (…) The other side features a drawing and the words 'In the mind too-Too?'"[757] His follow up observation gestures towards another type of equivalency at play in Beckett's work—this time between text and drawing. In his reading of the two pages presented side-by-side (Figs. 64, 65 below), Van Hulle observes two possible creative origins of the work, noting for example that "if this other side is regarded as a regular verso (the back of the recto when one turns the page), these words are written 'upside down'. So Beckett seems to have treated both sides as rectos, which invites the question what came first: the image or the words?[758]

[755] Beckett, *Letters of Samuel Beckett: Volume 1, 1929-1940*, 518.
[756] Dirk Van Hulle, *The Making of Samuel Beckett's Stirrings Still/ Soubresauts and Comment Dire/What Is the Word* (Antwerp, Belgium: ASP - Academic & Scientific Publishers and VUB University Press, 2011), Van Hulle considers the torn sheet is "most probably" from notebook UoR MS 2934, 51.
[757] Hulle, 51.
[758] Hulle, 51.

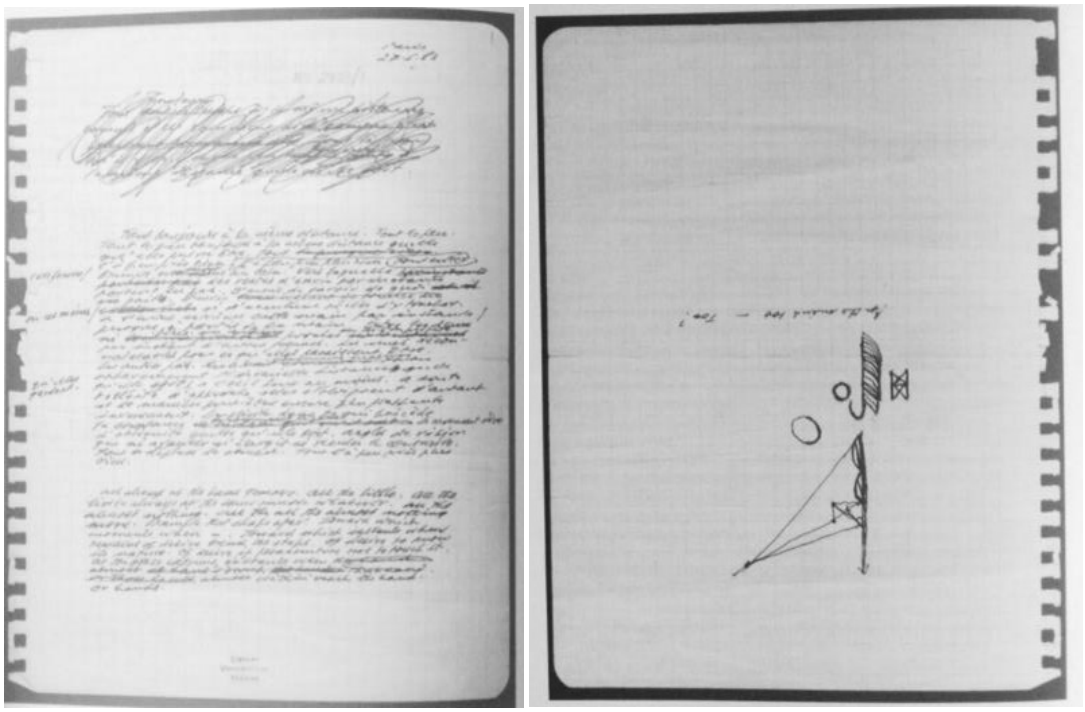

Figure 65 (left). Samuel Beckett. Listed as “Fig.4: extract from ‘Super Conquérant’ Notebook, UoR MS 2933/1 f.1r,” in Dirk Van Hulle, “The Making of Samuel Beckett's Stirrings Still / Soubresauts and Comment Dire / What Is the Word (2011), 52.

Figure 66 (right). Samuel Beckett. Listed as “Fig.4: extract from ‘Super Conquérant’ Notebook, UoR MS 2933/1 f.1v,” in Dirk Van Hulle, “The Making of Samuel Beckett's Stirrings Still / Soubresauts and Comment Dire / What Is the Word (2011), 53. (Image altered by rotating it through 180’ to correspond with the description of its production).

Not only does the difficulty of establishing a conceptual starting point seem to dissolve the primacy of the text over the drawing in the formative creative process, but also reveals a simultaneity at play in Beckett’s creative process. It is expressed in the way the production of the text alternates between modes (drawing and text) and primary language (English and French). While acknowledging the contingent nature of notebooks - particularly the way Beckett used them[759] - it leads us to think about these writing/making actions as de-materialising forces in Beckett’s literary production such that switching between modes and language makes the text less inherently stable. It indicates a radical splintering or dissolution of the text (body) itself and dislocates the subjective (‘I’) in such a way that it undermines coherency notwithstanding its compulsion to ‘express’. In this way, it reminds us to be alert here to the precarity of the material —a hesitant type of writing continually subjected to forms of disintegration

[759] As Van Hulle observes, this includes Beckett’s turning the notebook used for *Stirrings Still* upside-down and starting from the back in French, under the heading “‘Repeat in a different order.’” Hulle, 77.

that resembles something like an aphasic type of production - reduction towards obliteration of meaning. It is these 'late' aspects in Beckett's writing that remind us of life moving ever more closely towards inevitable ending that Beckett describes in the series of *Fizzles*, *I gave up before birth* (1976). It portrays the impossibility of living and the desire of a finality that is free from any possible recurrence.

Fizzles: I gave up before birth

> I gave up before birth, it is not possible otherwise, but birth there had to be, it was he, I was inside, that's how I see it, it was he who wailed, he who saw the light, I didn't wail, I didn't see the light, it's impossible I should have a voice, impossible I should have thoughts, and I speak and think, I do the impossible, it is not possible otherwise, it was he who had a life, I didn't have a life, a life not worth having, because of me, he'll do himself to death, because of me, I'll tell the tale, the tale of his death, the end of his life and his death, his death alone would not be enough, not enough for me, if he rattles it's he who will rattle, I won't rattle, he who will die, perhaps they will bury him, if they find him, I'll be inside, he'll rot, I won't rot, there will be nothing of him left but bones, I'll be inside, nothing left but dust, I'll be inside, it is not possible otherwise, that's how I see it, the end of his life and his death, how he will go about it, go about coming to an end, it's impossible I should know, I'll know, step by step, impossible I should tell, I'll tell, in the present, there will be no more talk of me, only of him, of the end of his life and his death, of his burial if they find him, that will be the end, I won't go on about worms, about bones and dust, no one cares about them, unless I'm bored in his dust, that would surprise me, as stiff as I was in the flesh, here long silence (…) there will be no more I, he'll never say I any more (…) he won't think any more, he'll go on.[760]

As described in *Fizzles*, it is literature that is fixated on life but simultaneously surrounded by death that imagines the prospect of a final ending where only 'dust' remains and where corporeal dissolution is made equivalent to being exiled from the first-person singular pronoun ('I'). Thus, and as quoted above, "there will be no more I, he'll never say I any more." Of course, this position is a recurring one in Beckett's oeuvre and in some ways recharacterises certain thematic aspects of the *Trilogy*. For example, in *Malone Dies* (1951) we find Old Malone who early on had declared that "I shall die tepid, without enthusiasm,"[761] – while still managing to continue towards

[760] Beckett, "I Gave up before Birth (Fizzle 4)."
[761] Beckett, *Samuel Beckett Trilogy: Molloy, Malone Dies, The Unnamable*, 180.

an end where the end turns out to be nothing more than an exiled existence. As we see in the following extract, while reconciled to the idea of death – as it offers the possibility of formulating a new voice – he recognises that death poses the most significant threat of all. It is a condition signalled by the problem of developing a meaningful pronoun ("I shall say I no more"):

> A few lines to remind me that I too subsist (…) All is ready. Except me. I am being given, if I may venture the expression, birth into death, such is my impression. The feet are clear already, of the great cunt of existence. Favourable presentation I trust. My head will be the last to die. Haul in your hands. I can't. The render rent. My story ended I'll be living yet. Promising lag. This is the end of me. I shall say I no more.[762]

In *The Unnamable* (1952), the grammatical obsession with pronouns becomes an explicit burden of the work itself:

> But enough of this cursed first-person, it is really too red a herring. I'll get out of my depth if I'm not careful. But what then is the subject? Mahood? No, not yet. Worm? Even less. Bah, any old pronoun will do provided one sees through it. Matter of habit. To be adjusted later. Where was I?[763]

The exemplary case of this subjective (non)registration is the nearly unintelligible voice in *Not I* (1971), whose words merely amplify the dislocation of the subject: "she found herself in the - … what? … who? …no! … she! … [*Pause and movement I*.) … found herself in the dark … and if not exactly."[764] The words here both indicate a refusal of the voice (mouth) to identify herself with the subject of her tale, and at the same time, the words seem intent on evacuating all of the possible words that might have been needed to be said during a lifetime of silence. The voice, while removing any correspondence between itself and the agonising events of its own past, thus exists in a near-silence between a series of dislocating words and their traumatic living. It is this condition or state of living that signals broader anxieties in Beckett's writing and evidence of his pessimistic outlook. It communicates the impossibility of living simultaneously held in tension with the impossibility of not-living - which is manifest in lines quoted earlier from Fizzles: *I gave up before birth:* "it's impossible I

[762] Beckett, 285.
[763] Beckett, 345.
[764] Beckett, "Not I," 86.

should have a voice, impossible I should have thoughts, and I speak and think, I do the impossible, it is not possible otherwise, it was he who had a life, I didn't have a life, a life not worth having." The wider significance of continually existing in such a state is thus a central problematic of Beckett's characters where this negation plays the role of an animating principle. If one can never speak of one's self ("I") in any recognisable way – either, because of an inability to speak, or a failure to speak - then paradoxically, one is unable to survive in a state as one's self *at all*.

Expressionless/Distanced Works

Of late style, Adorno writes: "[t]ouched by death, the hand of the master sets free the masses of material that he used to form; its tears and fissures, witnesses to the infinite powerlessness of the I confronted with Being, are its final work."[765] Though referring here to Beethoven rather than Beckett, Adorno suggests that late style is recognisable by fragmentation and dissociation in the work itself. Differentiating it from the middle style of Beethoven, he argues that where middle style asserts subjectivity, late style positions a subject who is not compatible with the objective sphere. It is the radical disengagement from subjectivity – which is so pronounced in Beckett's works just described – that for Adorno, makes late style 'catastrophic.' In Adorno's reading of it in the work of Beethoven, these aspects of late style ensure that they remain in the realm of process – as an ongoing work in progress. They do so, not in the sense of remaining in a development phase, but rather, "catching fire between the extremes, which no longer allow for any secure middle ground or harmony of spontaneity."[766] It is, thus, in the conventions of the work itself that the formal law separates art from subjective document, where the work has not been subsumed by expression that develops these as non-harmonious "extremely 'expressionless,' distanced works."[767] Important also, is the misdirected association between the biography and fate of the artist and that of the late style - which as Adorno reminds us vis-à-vis Beethoven - rarely fails to affiliate the dissonant nature of the late works with the subjectivity of his failing corporeal condition and fate. Refuting any such idea, Adorno puts it like this: "[i]t is as if, confronted with the dignity of human death, the theory of art were to divest itself of its rights and abdicate in favour of reality."[768]

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[765] Adorno, *Essays on Music*, 2002, 566.
[766] Adorno, 567.
[767] Adorno, 564.
[768] Adorno, 564.

Instead, Adorno suggests the ultimate 'catastrophe' as represented by late style, is that it disengages itself from subjectivity. It is through a silent breaking away – produced in the conventions of the work itself – where it emancipates itself in the caesuras and discontinuities of work "marking a subjectivity turned to stone."[769] As we have seen, we can trace Beckett's interest in such 'late' conditions from his defence of Joyce's *Work* – of work that is hesitantly resistant and expressed through silent discontinuity. Beckett marks this quality in Joyce's *Work* as the "continuous purgatorial process at work."[770] Differing from Dante's conceptualisation of Purgatory, which is conical and at least suggests a type of culmination, according to Beckett, the spherical Joycean counterpoint is the "tradesmen's entrance on to the sea-shore"[771] for those seeking terrestrial paradise and ultimately lacks any sense of culmination.

> Take the word 'doubt': it gives us hardly any sensuous suggestion of hesitancy, of the necessity for choice, of static irresolution. —Whereas the German 'Zweifel' does, and, in lesser degree, the Italian 'dubitare'. Mr. Joyce recognises how inadequate 'doubt' is to express a state of extreme uncertainty and replaces it by 'in twosome twiminds'.[772]

As set out in *Three Dialogues* (1965),[773] Beckett claims we can see these qualities of resistance to subjective occasion in the work of the artist Bram Van Velde. Setting out the ambiguities of the modern artist (and perhaps his own literary pursuit?), he maintains that art exists where "the object of representation always resists representation."[774] What is most relevant to Beckett's conceptualisation of writing is that he understands this resistant 'going-against' in the sense that art originates not in the awareness of rupture, but instead, through the notion of hindrance (*empêchement*) or resistance. These non-harmonious and resistant tendencies are of course qualities that Adorno associates with late style and in many ways extend through Beckett's writing in different ways up to his last works and death. Surrounded by the prospect of death – of stirring no more – we find some of these tendencies in the hesitant sentences that mark the final failure to find adequate description in

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[769] Adorno, 567.
[770] Beckett, "Dante… Bruno. Vico…Joyce," 13.
[771] Beckett, 13.
[772] Beckett, 10.
[773] Beckett, *Three Dialogues*, 1987.
[774] Samuel Beckett, "Peintres de l'Empêchement," in *Disjecta : Miscellaneous Writings and a Dramatic Fragment*, ed. Ruby Cohn (London: John Calder, 1983), 135.

Beckett's late prose piece *Stirrings Still* in the words, “oh how and *here a word he could not catch* it were to end where never till then (…) stir no more as the case might be that is as that missing word.”[775] Moreover, these qualities appear reflexively in the last words “folly to need to glimpse afaint afar away”[776] of his final poem *What is the Word* (1989) – which themselves seem to echo the last words of Joyce’s *Finnegans Wake* “A way a lone a last a loved a long the.”[777]

Comment Dire / What is the Word

folly –
folly for to –
for to –
what is the word –
folly from this –
all this –
folly from all this –
given –
folly given all this –
seeing –
folly seeing all this –
this –
what is the word –
this this –
this this here –
all this this here –
folly given all this –
seeing –
folly seeing all this this here –
for to –
what is the word –
see –
glimpse –
seem to glimpse –
need to seem to glimpse –
folly for to need to seem to glimpse –
what –

[775] Beckett, “Stirrings Still,” 114.
[776] Beckett, “What Is the Word,” 134.
[777] James Joyce, *Finnegans Wake* (London, UK: Faber and Faber, 2002), 628.

what is the word –
and where –
folly for to need to seem to glimpse what where –
where –
what is the word –
there –
over there –
away over there –
afar –
afar away over there –
afaint –
afaint afar away over there what –
what –
what is the word –
seeing all this –
all this this –
all this this here –
folly for to see what –
glimpse –
seem to glimpse –
need to seem to glimpse –
afaint afar away over there what –
folly for to need to seem to glimpse afaint afar away
over there what –
what –
what is the word –
what is the word

Published initially in 1989 in limited editions as *Comment Dire,* Beckett's English translation of his late last poem *What is the Word* appeared in the *Irish Times* in December 1989, in *Beckett Circle* (Spring 1990), and was published by John Calder in the collection *As the Story Was Told: Uncollected and Late Prose* (1990). Coming later than Beckett's fifty-nine *mirlitonnades*—those "irregular, small poems" in "gloomy French doggerel," or the "rimailles," "rhymeries," or "versicules" as Beckett had described them,[778] not only are there a certain affinities with these in their dramatic form, but they also share a correspondence in the specificity of their production.

[778] Knowlson, *Damned to Fame: The Life of Samuel Beckett*, 568.

Written mostly during 1977 and 1978 - at a time when Beckett was deeply concerned about his physical deterioration - these *mirlitonnades* were sometimes formed on odd scraps of paper including café bills, beer mats, hotel notepaper, and even a Johnnie Walker (Black Label) whiskey label. James Knowlson recounts how they were "usually composed at a sitting, often a specific locale," while others "arose out of particular moments or incidents in his life."[779] Notwithstanding the diminutive size of these 'poèmes courts' (miniature poems), the 'gloom' that is apparent in their themes possessed considerable significance for Beckett. Knowlson notes for example, how the form of their production and content seemed to mirror the depression that Beckett generally felt around this time - significantly so, as the period marked the deterioration and eventual death of Beckett's oldest friend Con Leventhal during the middle of 1979.

Comment Dire/What is the Word shares a temporal-psychic specificity with these *mirlitonnades*. It was developed in the environs of Hôpital Pasteur and completed during the last year of his life at the nursing home *Le Tiers Temps* in Paris (see fig. 66 below for Version 01). The background to this is that in July 1988, Beckett had fallen in the kitchen of the Parisian apartment and was knocked out by the impact of hitting his head against a radiator shelf. Subsequently discovered unconscious by his wife Suzanne, Beckett's doctor then had him transferred to a hospital at Courbevoie to determine the cause of the fall. While the ensuring tests proved inconclusive, it was thought he might have either suffered from a stroke or have been suffering from an undiagnosed case of Parkinson's Disease. Afterwards, he was sent to convalesce in the nursing home *Le Tiers Temps* at 26 rue Rémy-Dumoncel in the 14th arrondissement in Paris. Given his affinity towards various triumvirates and trilogies Beckett may have well enjoyed the ironic association between the name of this medical establishment *Le Tiers Temps* (according to various translations, 'the third age', or 'part three'), but he nonetheless managed to find some comfort in the small courtyard outside his room, where he could regularly feed the pigeons. The courtyard had a single tree, and the ground surface consisted of a non-slip green mat by the wall for the safety of the elderly residents, and Beckett would later (and wryly) refer to going for a walk there as being analogous to going for a "walk along the Gaza Strip."[780]

[779] Knowlson, 568.
[780] Knowlson, 615.

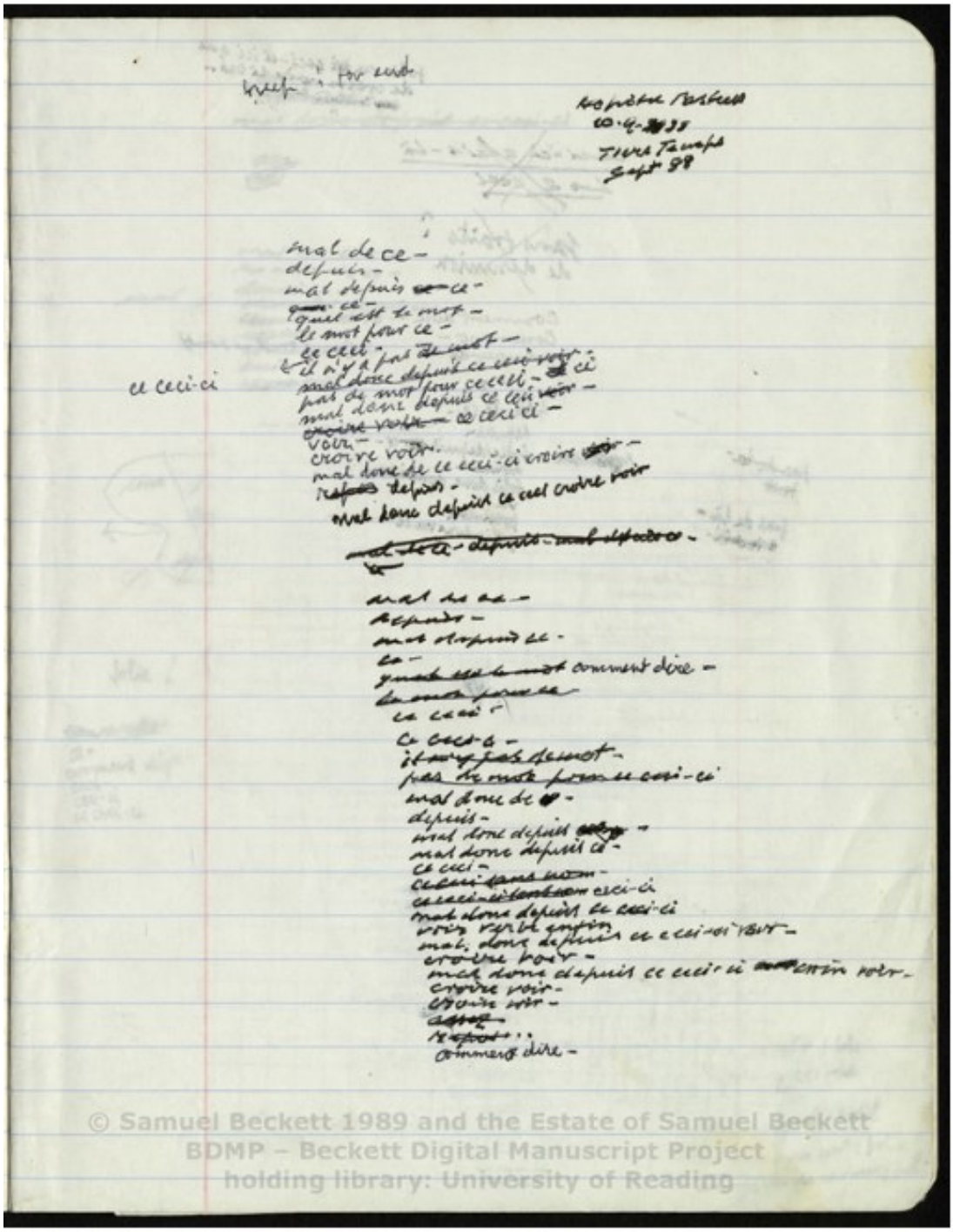

Figure 67 Samuel Beckett, *Comment Dire/What is the Word.* Listed as "Version 01" contained in Beckett's 'Sporting-Herakles' exercise book. Beckett's own note on top right-hand corner of page (p.2r) puts the place and date of production as Hôpital Pasteur (Paris) in September 1988. Available online at Samuel Beckett Digital Archive Project at the University of Reading as MS-UoR-3316 Version 01. © Samuel Beckett 1989 and Estate of Samuel Beckett.

If the *mirlitonnades,* through their association with the mirliton - the crude paper flute or kazoo that discharges a disharmonious expulsion of air - impact the production of the gloomy doggerel poems of the 1970s, then the uneven rhythmic pace of *Comment Dire/What is the Word* might be likened to Beckett's attempts to consume air from the oxygenator that sustained his breathing during this period of illness. What some critics have assumed as impacting Beckett's writing in this period is the neurological condition of aphasia – that Beckett had experienced as a result of his fall and subsequent head injury. Often resulting from head traumas and other types of brain injuries, what is relevant in terms of the morphology of *Comment Dire/What is the Word* is that aphasia is defined as the:

> Impairment of language, affecting the production or comprehension of speech and the ability to read or write (…) to retrieve the names of objects, or the ability to put words together into sentences.[781]

James Knowlson has described the impact of this condition on Beckett's writing on the formal aspects of the poem, noting that the "spidery handwriting is very moving, precisely because Beckett is rediscovering words again."[782] Ruby Cohn, who read the poem through all seven stages of the draft process, makes a clear connection with the unsettled poetics of aphasic speech and the poem – suggesting that the "curt, abrupt, and repetitive"[783] aspects of the text echoed Beckett's actual aphasia. She says she immediately thought of the actor and director Joseph Chaikin who had worked with Beckett from the 1960s, but who had been left with aphasia after open-heart surgery in 1984. In a footnote describing the poem, Cohn writes, "[s]ince Joe knows no French, I asked Beckett to translate the poem, but he could not recall having written it."[784] Observing the abrupt and discontinuous qualities of the poem and noting the symptoms of Beckett's health condition, she writes:

> Beckett's last poem accretes its phrases rhythmically, to render the particularity of overcoming verbal paralysis, and the generality of articulating the mortal situation, which many writers have recognized as their own.[785]

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[781] National Aphasia Association, "Aphasia Definitions," Online article, accessed April 4, 2018, https://www.aphasia.org/aphasia-definitions/.
[782] Knowlson, *Damned to Fame: The Life of Samuel Beckett*, 613.
[783] Ruby. Cohn, *A Beckett Canon* (Ann Arbor: University of Michigan Press, 2001), 383.
[784] Cohn, 382.
[785] Cohn, 383.

Importantly, while the fifty-three lines of *Comment Dire/What is the Word* can be interpreted in this way, this does not, however, suggest that the poem represents a defective form of writing. Instead, there is the counter-argument to make - that suggests this late last poem of Beckett's is one that both supplements and extends the view that sees the role of the artist as conditioned by the prospect of failure, and intently burdened as he puts it in *Worstward Ho* "[n]o matter. Try again. Fail again. Fail better."

> Say a body. Where none. No mind. Where none. That at least. A place. Where none. For the body. To be in. Move in. Out of. Back into. No. No out. No back. Only in. Stay in. On in. Still. All of old. Nothing else ever. Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.[786]

Thus, notwithstanding the aphasic association to the final last written words of Beckett's, we might instead take the supposed incoherence of these words as the condition Beckett's literary form was striving towards from the very beginning and in that way- more like a final (in)expression "independent of its occasion."[787] It is an idea that Beckett himself puts forward concerning the work of the artist and his friend Bram van Velde - that for the artist although there is nothing to express, there remains a simultaneous obligation to express. As he describes this paradoxical situation in *Three Dialogues*:

> The much to express, the little to express, the inability to express much, the ability to express little, merge in the common anxiety to express as much as possible, or as truly as possible, or as finely as possible, to the best of one's ability.[788]

In *Comment Dire/What is the Word*, the independence from both expression and occasion is marked by the presence of the fifty-two long dashes that accompany the ending of each sentence of the poem. In his essay *Punctuation Marks* (1990) and noting the way that punctuation marks are a recurring predicament for writers, Adorno singles-out in his praise of 'serious' authors and their ability to conceive disintegration or discontinuity. It is, he says: "[t]o the person who cannot truly conceive anything as a unit, anything that suggests disintegration or discontinuity is unbearable. Only a

[786] Beckett, "Worstward Ho," 81.
[787] Beckett, *Three Dialogues*, 1987, 121.
[788] Beckett, 120.

person who can grasp totality can understand caesuras. But the dash provides instruction in them."[789] Adorno writes:

> In the dash, thought becomes aware of its fragmentary character. It is no accident that in the era of the progressive degeneration of language, this mark of punctuation is neglected precisely insofar as it fulfils its function: when it separates things that feign a connection. All the dash claims to do now is to prepare us in a foolish way for surprises that by that very token are no longer surprising.[790]

Through the incorporation of the fifty-two long dashes (—) that accompany the end of each sentence, not only is the coherence of *What is the Word* called into question, but it also signals a type of progression towards reduction. Thus, where the text is formed by a series of disjointed thoughts and diminishing punctuation marks, it not only acts to terminate an entire career - but also recalls Beckett's sentiments elsewhere. For example, it echoes the recurring phrase 'what is the wrong word?' described in *Ill Seen Ill Said* and continues his repeated search for the 'missing word' in *Stirrings Still*. It reanimates a condition that had begun with *Enough* (1965), where Beckett had abandoned the first person and the comma in an attempt to form monosyllabic and disyllabic words that had attempted, then failed - to clarify whatever message he was trying to express. It is in the conventions of its punctuation that we can detect one final reading of the aphasic literary schema anticipated by Belacqua – of a literary form with "coherence gone to pieces, the continuity bitched to hell (…) and then vespertine compositions eaten away with terrible silences."[791]

Thus, 'what is the word' or Beckett's final literary utterance—appearing in the title and both the first and last lines of the poem—can be regarded as both a synecdoche within the distinct form of the poem and an entire literary career. Its failure *to* say - to comman[deer] or sequester words - is suggested in the direct translation 'Comment dire' from French – meaning, *how to say*? and more subtly in the hesitant and delayed intonation that precedes the phrase when expressed by some native French speakers that makes it read more like, 'how to …[*pause. Hmmm.*]… say'? It is the continuation of an underlying thematic concern that is constituted by the failure to say the right

[789] Theodor W Adorno, "Punctuation Marks," trans. Shierry Weber Nicholsen, *The Antioch Review, Poetry Today* 48, no. 3 (1990): 302.
[790] Adorno, 302.
[791] Beckett, *Dream of Fair to Middling Women: A Novel*, 139.

word as indicated in the lines of *Worstward Ho as* "[b]lanks for when words gone. When nohow on. Then all seen as only then. Undimmed, All undimmed that words dim. All so seen unsaid. No ooze then."[792]

It is through the retreat from the word ─ literature that turns against itself ─ exposing its inherent repetition in *Ping* that undermines and unsettles the normative literary strategy. It comes to a crescendo in the third section of *Stirrings Still* where the protagonist hears the faint whisper, "from deep within" about what it must be like to end "…oh how and here a word he could not catch it were to end where never till then."[793] It thus resembles the denial of the subjective occasion and the proximity to death in *Stirrings Still*. Here, the protagonist sits with his head on his hands at his table and nearing his end contemplating the stillness of death, yet at the same time, recognises he is held in an interval moment - between the last period of life and an *afterlife*. Beckett portrays it like this:

> Perhaps thus the end. Unless no more than a mere lull. Then all as before. The strokes and cries as before and he as before now there now gone now there again now gone again. Then the lull again. Then all as before again. So again and again. And patience till the one true end to time and grief and self and second self his own.[794]

Analogous to the predicament that Hamm finds himself facing in *Endgame* - having decided that, "it's time it ended, in the refuge too. [*Pause.]* And yet I hesitate, I hesitate to ... to end,"[795] the auditory failure of the protagonist in *Stirrings Still* to hear the inaudible word creates a similar difficulty. Notwithstanding the compulsion to end "[n]o matter, how no matter where….Oh all to end,"[796] the best they can do now – "[t]hen all as before again. So again and again"[797] – is to prevail in their hesitant attempt to end. While these penultimate words in *Stirrings Still* indicate the difficulty of ending and the impossibility of finding a final silence for Beckett, they are added to the interior of the surface of words in *What is the Word*, where the morphology of the composition indicates the futility of one's existence through the sense of incompletion that

[792] Beckett, "Worstward Ho," 99.
[793] Beckett, "Stirrings Still," 114.
[794] Beckett, 110.
[795] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 12.
[796] Beckett, "Stirrings Still," 115.
[797] Beckett, 110.

conditions the text itself. If, as is the case, *Comment Dire/What is the Word* becomes a type of witness to Beckett's own 'last words' in an oeuvre of "babble babble words,"[798] it does so, by negating the possibility of resolution or mastery. Instead, it marks the inherent struggle of finding the right word and Beckett's last written words elect for a type of silence – where words continue by "merely waiting. Waiting to hear"[799] what could not be put into words. It continuously attempts to speak the unspeakable, or as Beckett had put it in *Watt* – endeavouring to "eff the ineffable."[800]

> Among the innumerable critical reviews that I have gone through, I recall no mention of a point which, it seems to me, should strike us immediately: and that is the fact that the amazing postscript which concludes the work ends on an unfinished sentence, with the article 'the'; and the noun that follows this article is the first word of the book, that is to say 'riverrun'.[801]

These strategies of ending in *What is the Word,* are representative of a final assault on language by Beckett. Beckett's quest *to* end is then less of a 'dead-end' and more of a continuum of failing to end. It is indicative of a beginning and of an end – of a pursuit that would see an end of language that eventually fails to come or end. It provides an outcome that is ultimately delayed and suspended even further again. Yet, it is hardly surprising that this text and Beckett's final literary utterance would continue to persist with his challenge to language. *What is the Word*, taken to be the last word in an oeuvre that endlessly pursues "a disaggregating, a disintegrating, an efflorescence, a breaking down and multiplication of tissue,"[802] develops a correspondence with those alienating late works of Beethoven in so far as they are also "incapable of being subsumed under the concept of expression."[803] In the way that the literary form has been misinterpreted as a piece of prose rather than a poem, and in the way that these last words of Beckett's emerge from submission rather than mastery of the material, they become the final anti-memorial to Beckett's oeuvre. They do so at the end of *What is the Word* by avoiding any form of punctuation marks in

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[798] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 45.
[799] Beckett, "Stirrings Still," 109.
[800] Beckett, *Watt*, 61.
[801] Paul Leon, "In Memory of Joyce," in *James Joyce Volume 2: The Critical Heritage (Reprinted from Poésie No V (1942))*, ed. Robert Deming (London: Routledge Kegan & Paul, 1987).
[802] Beckett, *Dream of Fair to Middling Women: A Novel*, 138–39.
[803] Adorno, *Essays on Music*, 2002, 564.

the final sentence that might otherwise determine whether this phrase was either a question, or an answer, or maybe both? While it means there exists an essential paradox in concluding his entire oeuvre almost mid-sentence, it not only suggests that Beckett's final written words are haunted by the folly of finding the right word to say, but can be effectively distinguished as an ongoing exercise – a work-in-progress, or at least a work that fails to adequately complete—to end.

CONCLUSION

Despite these difficulties with writing and memory recall - Beckett's lateness retains in it then, the symptoms of a crisis that had been first inscribed in *Assumption (1929)* when "[h]e could have shouted and could not."[804] With it, it signals Beckett's continued withholding and deferral of the possibility of expression in literary, poetic, and theatrical modes – a delayed inexpression most succinctly implied in Hamm's response to Clov's question: "[d]o you believe in the life to come?" where Hamm states, with what we might understand as Beckett-like gloom, "[m]ine was always that."[805] While the text maintains the distinction and authority of being the last written word of the author, at the same time, it is intent on been distanced from any such 'occasion'. Analogous to Adorno's reading of late Beethoven, Beckett's *What is the Word,* similarly develops a type of subjectivity that holds off any final expression or resolution and the type of "*abstractism*"[806] identified earlier through Hermann Broch. The stuttering hesitancy of the final written word of Beckett's on the failure of words is installed in his last poem through the recurring insistence of its failure to name what it names, only then to retract what it names, by then failing to name it appropriately. As a condition of withheld expression, it is revealed in the purgatorial sentiment surrounding the development of *Stirrings Still* that Beckett articulates through the phrase: "[n]ow as one in a strange place seeking the way out. In the dark. In a strange place blindly in the dark of night or day seeking the way out. A way out."[807] It does so, while circling-back to his early words evoked by Belacqua and an aesthetic of literary silence in the manner of Beethoven - and remaining faithful to the circularity implied

[804] S.E Gontarski (1995). Introduction in, *Samuel Beckett. The complete Short Prose*, xix.
[805] Beckett, *Endgame: A Play in One Act, Followed by Act Without Words, a Mime for One Player*, 35.
[806] Broch, "The Style of the Mythical Age," 13.
[807] Beckett, "Stirrings Still," 108.

in *A Piece of Monologue* (1977-1979), where he asserts that, "[b]irth was the death of him."[808]

In the case of both Beckett and Hejduk and relating to their last works – we are reminded that these are part of what McMullan has described as evidence of "the accomplished artist in his last days"[809] and the prerogative of late style. As we have seen in the instances of repetition and retrieval of earlier styles and subject matter with both Hejduk and Beckett, this recapitulation also describes a time of renewal - indicative of its mythopoeic tendency. It is a return not only to the "artist's youth but also to the youth of art which is at the same time a looking forward to the future after the artist's death and a kind of self-portraiture which is also a process of citation."[810] Transcending location and time, these late works are a phenomenon that "both marks the end of a celebrated creative life and offers the possibility of transcendence of current conditions."[811] As we have seen in the case of both Hejduk and Beckett, this statement raises an important qualification apropos the intersection of late style and eschatological and epochal circumstances - those late conditions of an *age* impacting the work of the artist. It is this conflation of personal and epochal lateness that is characterised by McMullan when he refers to the immediate aftermath of a world war, suggesting that this condition is "uncomfortably apparent: every moment brings with it the possibility of death. Epochs can end at any time and individual and epochal lateness become inseparable."[812] It is thus a case of lateness or 'late style' emerging not in old age but rather, as McMullan points out, a heightened "awareness of that proximity"[813] to death at *any* age that impacts the late works which the author Hermann Broch describes when he writes:

> [t]he 'style of old age' is not always a product of the years; it is a gift implanted with his other gifts in the artist, ripening, it may be, with time, often blossoming before its season under the foreshadow of death, or unfolding of itself even before the approach of age or death.[814]

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[808] Samuel Beckett (1990). *A Piece of Monologue* Compiled as part of Complete Dramatic Works. Published by Faber and Faber, 425.
[809] McMullan, "La Derniere Periode," 31.
[810] McMullan, 26.
[811] McMullan, 26–27.
[812] McMullan, 42.
[813] Gordon McMullan, "How Old Is 'Late'? Late Shakespeare, Old Age, King Lear," in *Shakespeare and the Idea of Late Writing Authorship in the Proximity of Death* (Cambridge, UK: Cambridge University Press, 2019), 273.
[814] Broch, "The Style of the Mythical Age," 10.

Joseph Strelka gives an example of this nexus in Broch's novel *The Death of Virgil*. As a novel that had explored the idea of late style - both personal and epochal – Strelka maintains that Broch writings on the subject in *The Death of Virgil* was, at the same time, marked by a heightened awareness of the "depressing limit and problems in an age such as ours."[815] Thus, the type of lateness that Broch delineates is as much an epochal phenomenon as it is as an individual one. Like Adorno, and taking Goethe and Beethoven as exemplar cases of artists who had produced their own late work – Broch clarifies this when suggesting that "it was not only their personal genius (...) which compelled them toward a new style, they were enjoined to it by their epoch, in which the closed values were already being shattered."[816] Significantly then, and corresponding with Adorno's views of it, Broch regarded his own epochal period – particularly after World War II – not as being theoretically different from the past. Instead, the middle of the twentieth century was a cyclical return to the turmoil of the recent past of Goethe and Beethoven, where for 'significant' artists such as Picasso – their own individual late style emerged within broader historical recurrences. As he writes:

> Picasso's development is paradigmatic of these processes, all the more so since he achieved in one work a real and perhaps the first full expression of our time: this is "Guernica," a picture so abstract that it could even renounce all color, a picture expressing horror, sorrow, mourning – nothing else, and for this very reason the strongest rebellion against the evil.[817]

While Picasso's *Guernica* may or not be classified as late style (which is, perhaps, a question beyond this study), for Broch, the *abstractism* of the work was emblematic of the end of modernist period that had terminated with the catastrophe of the Second World War. In a certain way, Broch elucidation of late style against a world that had "entered a state of complete disintegration of values" where the "apocalyptic events of the last decades are nothing but the unavoidable outcome of such a dissolution"[818] resembles what Adorno refers to in his paragraph on *Late Style in Beethoven* as "the landscape, deserted now and alienated."[819] It is such a landscape, as the scholar Rose Subotnik observes, that "can be filled only with the remains of a fatally wounded

[815] Strelka, "Hermann Broch: Comparatist and Humanist."
[816] Broch, "The Style of the Mythical Age," 24.
[817] Broch, 28.
[818] Broch, 27.
[819] Adorno, *Essays on Music*, 2002, 567.

humanity."[820] Lateness then, as we have come to learn of it through Adorno and Broch, is a condition of crisis - associated in the last century with modernity and its own ending and as Subotnik notes, "implicit in Beethoven's late style, as Adorno analyzes it, is the eventual dissolution of all the values that made bourgeois humanism the hope of a human civilization."[821] Lateness as it relates to Hejduk and Beckett is thus not merely a project reduced to the last few years of an individual but is, instead, produced by individuals deeply aware and impacted by distinct historical moments. Viewed within the larger cycle of history, it suggests a type of belatedness or anachronism revealed in the way literary and cultural production problematises its practices concerning the aftermath conditions within which it must endure. In this context, and viewing modernity as a late moment, some (accomplished) artists manifest the style normally associated with old age in order to exceed the limitations of their epochal age. This was central to Broch's thinking on the work of the late artist when he reminds us that "to render the epoch, the whole epoch, he cannot remain within it; he must find a point beyond it. This often appears to him a technical problem, the problem of dissolving the existing vocabulary and, from its syntactical roots, forming his own."[822] Thus operating out-of-time and 'late' and within an almost exhausted field – these symptoms present themselves in Beckett in such a way that delimits the present and presents an ongoing hopelessness that radically alters the possibilities of the future – while for Hejduk, they are inscribed by the almost impossible tension of remaking architecture as mythopoeic and 'sacred' space in a post-mythological era.

[820] Rose Subotnik, "Adorno's Diagnosis of Beethoven's Late Style : Early Symptom of a Fatal Condition," *American Musicological Society* 29, no. 2 (1976): 246.
[821] Subotnik, 245.
[822] Broch, "The Style of the Mythical Age," 12.

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